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ABSTRACT

This guide, which is based on the Foxfire project (see SO 009 021 for project description), is full of practical suggestions to help secondary school students put together a magazine using stories from their own communities. Contents include the following: choosing a name for the magazine; how to organize staff; story ideas to choose from; sample questions to use in interviews with senior citizens; the camera as a journalist's tool, describing how to load the camera, shutter speeds, aperture, and the use of light meters; photocopying techniques; how to use a tape recorder in interviews; filing systems for interview records and how to cross-index; sample of written agreement covering gift of tapes and records for historic preservation; step-by-step instructions and illustrations showing how to develop black-and-white film and make prints; technical advice about transcribing; how to write the story, with samples of stories written by high school students for other Foxfire magazines; how to edit; layout techniques and graphic art; proofreading signs; how to sell the magazine; and printing costs. (Author/RM)

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You and Aunt Arie

A guide to cultural journalism based on Foxfire and its descendants in the U.S. and abroad.

by Pamela Wood
with an introduction
by Eliot Wigginton

SP 009 022

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Preface

The woman on the cover of this book is Aunt Arie. Her photograph tells it all. She has courage and humor and she's worked hard all her life. She's as real as the red clay soil of her native hills in Georgia.

For hundreds of students who know her through the pages of *Foxfire*, she has come to represent the real experiences that await them as they search for magazine stories in the real world of their own communities, whether they live in small country communities like Rabun Gap, Georgia, the birthplace of *Foxfire*, or bustling city communities like Washington, D.C., the home of *Cityscape*.

That's what this book is all about. Aunt Arie. You and Aunt Arie. In your own community, you're going to find someone as real as Aunt Arie. (It might even be someone you've known all your life, but not paid much attention to before.)

You're going to talk with Aunt Arie, or someone like her, come to know her, and along with the rest of us who have met an Aunt Arie, it's going to do something to you. You're going to go away understanding more about Aunt Arie, more about life, and maybe more about yourself.

This book was written to help you explore how to bring journalism to bear on your own culture. You will become acquainted with the skills and techniques you need to produce a magazine. Most important of all, perhaps you will come to see Aunt Arie—and your own community—in a new light. Maybe you'll place a higher value on what's around you, and on yourself.

It'll start you thinking anyway.

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Cover photo by Foxfire

Inside cover by J. York of Salt

Acknowledgments

Reid Chapman with author, Pamela Wood.

My friends have laughed and called this book a one-horse operation. That's because they have seen me painfully writing it, and then they have seen me ruthlessly editing it, and then they have seen me gleefully designing and laying out each of its pages.

But one glance at this book ought to be enough to tell you that this was no one-horse operation. My role was more like that of a lightning rod, drawing great bolts of energy and ingenuity and experience and excitement that came shafting toward me in jagged bursts from hundreds of people.

Try to imagine the hundreds of [illegible] and their advisors who have already done what I am talking about in [illegible]k, all eager to share their experiences and hard won expertise. Imagine the dozen advisors across the United States who began their projects at about the same time I did mine, and who sent letters and documents and photographs and advice. Imagine in particular two advisors, Bill Rada and Alan Weintraub, who helped me with contributions for the photographic and darkroom sections. And imagine most particularly one advisor, the fellow who tried all this first, Eliot Wigginton, whose voice and spirit have been omnipresent, and whose care in reviewing the manuscript and adding suggestions is evident in the spilled coffee marks that returned on its sections in winter months and the splattered mosquito marks in summer.

Then imagine my own *Salt* kids, more than 140 of them, who furnish the real gut experiences for this book and to whom I dedicate it with deep feeling. Without them, of course, there would have been no book, not from me.

You won't need to imagine three particular *Salt* students who have made this book come alive photographically, because you will find their faces, as well as their photography, on almost every page. With long hours in the darkroom, Anne Gorham and Mark Emerson and Anne Pierter have created the visual richness and understanding that tell our story more than my words.

Still unthanked are more than half of the people who inspired this book, the half symbolized by the woman on the cover, Aunt Arie Carpenter, or by our own Reid Chapman, who can light up more students than any textbook I've ever brought into a classroom. These are the remarkable people in every community across the country who furnish the raw material for the stories written by my students and hundreds of others. And so to Aunt Arie and Reid and all the people who have shared part of themselves with a bunch of eager, questing kids should go the warm acknowledgment that all paths lead to them, that it is they who make the things happen that I describe in this book.

There should be some personal thanks. I didn't learn journalism in a day. I thank a few demanding editors who taught me to slice and control my words, and I thank my professional friends who would let me have it if I stepped too far out of line. I thank Brian Buen of IDEAS for asking me to do the book and Murray Durst, also of IDEAS, for the steady encouragement that kept me going.

I thank my children who—with loud good natured complaints—let me take a bathroom away from them to turn it into a darkroom for this book, and who understood when I didn't look up from my typewriter all those nights and days.

There's one last direction in which I'd like to tip my hat. My thanks to the people at Star Press who have had a hand in producing this book: to Sali Folsom, Steve Hrehovcik, Steve Kearns, Nancy Wood, Daphne Hill, Dana Mayo, Dean Kinney, Mary Hamlin, Wayne Odell, Roger Edgerly, Bob Bissonnette, Jerry McBride, and to Sandy Brook who nervously prodded them all to do their best.

Pamela Wood
Kennebunkport, Maine
August, 1975

Introduction

When the *Foxfire* project was born in 1966, it was not born with the notion that it might eventually spread to other schools, but with the hope that it would save a couple of high school English classes I was teaching very badly. Somehow it worked—I think primarily because my kids meant to prove to me that they had a whole lot more gumption and ability and creativity than I had been giving them credit for. They proved it. And when a collection of their articles was published in book form in 1972 as *The Foxfire Book*, it sold over a million copies.

In the introduction to that book, I talked about those ninth and tenth grade kids and how important *Foxfire* had become to them and how it had changed all our feelings about education in general. I also said in that introduction:

"Looking beyond Rabun Gap and *Foxfire*, I can't get over the feeling that similar projects could be duplicated successfully in many other areas of the country, and to the genuine benefit of almost everyone involved.

"Daily our grandparents are moving out of our lives, taking with them, irreparably, the kind of information contained in this book. They are taking it, not because they want to, but because they think we don't care. And it isn't happening just in Appalachia. I think, for example, of numerous Indian reservations, Black cultures near the southern coasts, Ozark mountain communities, and a hundred others.

"The big problem, of course, is that since these grandparents were primarily an oral civilization, information being passed through the generations by word of mouth and demonstration, little of it is written down. When they're gone, the magnificent hunting tales, the ghost stories that kept a thousand children

sleepless, the intricate tricks of self-sufficiency acquired through years of trial and error, the eloquent and haunting stories of suffering and sharing and building and healing and planting and harvesting—all these go with them, and what a loss.

"If this information is to be saved at all, for whatever reason, it must be saved now; and the logical researchers are the grandchildren, not university researchers from the outside. In the process, the grandchildren (and we) gain an invaluable, unique knowledge about their own roots, heritage, and culture. Suddenly they discover their families—previously people to be ignored in the face of the seventies—as pre-television, pre-automobile, pre-flight individuals who endured and survived the incredible task of total self-sufficiency, and came out of it all with a perspective on ourselves as a country that we are not likely to see again. They have something to tell us about self-reliance, human interdependence, and the human spirit that we would do well to listen to."

That listening I was hoping might happen in other schools is now happening in lots of places – groups of kids and advisors across the country getting together to figure out, together, how they might, in their own unique ways, begin to break down the walls of their sometimes windowless brick schools and make the community as much a part of their classroom life as their texts.

IDEAS, an organization that we've affiliated with because of its excitement about the *Foxfire* concept, has been patiently assisting many of these new groups. One indication of the success of this effort is the fact that this book, published by IDEAS, was written *not* by me, but by the advisor to one of those new groups. You'd like her, in fact. Her name is Pam Wood, and she and her kids of *Salt* in Kennebunk, Maine, have put this road map together in hopes that it will give you a hand.

Now, the fact that you're looking at these pages means you're probably already in the process of becoming part of a tremendous new experiment in education. Enjoy the book, enjoy the experiment, and know that all of us wish you well.

Eliot Wigginton

Teacher, Advisor to *Foxfire*
and IDEAS Associate

To two Annes and Mark,
Lyman, Seth, Regan, J., Ernie, Herb, Fran, Carl, John,
and all the other Salt kids
whose vitality and excitement
built a magazine and
made me laugh and live again.

You and Aunt Arie

Getting into it . . .

You've decided to help put out a magazine, a "Foxfire" type magazine and you're not sure what you're getting into. If you could talk to some of the kids in Georgia or Hawaii or Mississippi or Maine who have already done it, you could find out.

But that's not possible, not unless you happen to live where one of the magazines has gotten started. So what else can you do?

Maybe some of these pages will help. They're based on the experiences of kids on dozens of magazines in the United States and the Caribbean that think of themselves as "Foxfire" projects.

Nothing in here is the final word, never will be as long as new Foxfire projects keep starting and old projects keep changing. You'll have some words of your own to add after you've been at it a year.

Well then, what is a "Foxfire" project?

The simplest answer would be to say that it's a group of kids working together to put out a magazine.

But that doesn't cover it. Not by a long shot. There are any number of magazines being put out by kids. Not all of them are Foxfire-type magazines.

Photo right, Foxfire students gathering material for their magazine. (Foxfire photo).

Can we pin down what it is that the Foxfire family of magazines have in common?

As a starter, everyone would agree that the magazines focus on things outside of school. They are not a rehash of encyclopedias or reference books or histories that have already been written.

They build their stories from the living, breathing things around them, from the people, from their work, their surroundings, their crafts, the stories they like to tell, their thoughts about life, and sometimes their problems, worries and hopes.

That means you'll be spending large amounts of your time *outside* of school collecting material for the magazine.

You'll be going to see someone who can tell you some old hunting stories. (You might even go hunting with him.)

Or you'll be watching someone cook a special dish that's not cooked in the rest of the world. (Maybe you'll help cook it.)

Or you'll talk to a blacksmith or a farmer or a fisherman or a stone mason about how he does his work. (Maybe you'll learn how to do it yourself.)

The time that you spend *inside* school will be spent putting together, in magazine form, (or radio or TV form) what you've collected *outside* school. You may

Learning to do things from the people you interview. Above, weaving a net in Hawaii (Salt *photo). Top left, cooking a special dish in Jamaica.* (Peenie Wallie *photo). Bottom left, making a rail fence in Georgia* (Foxfire *photo). Bottom right, weaving a hat in the Dominican Republic* (Guariquen *photo).*

occasionally crack open one of those thick reference books, but it won't be to rehash what's inside.

It will be because someone tells you his log cabin has been standing there in the woods since before the "great fire of '89" and you want to find out all you can about the fire. Or a fisherman talks about a group of islands. When you ask him how to spell them, he's not sure. So you look up those islands . . . .

We've begun to touch on something else the Foxfire magazines have in common. We've said the material is gathered outside the classroom.

Because it's gathered first-hand, by you, it's new. It's fresh and original. It's never been printed before.

That doesn't always mean that no one has ever written about that person or that skill or that situation before. It does mean that you are digging up something yourself, that you are looking for and finding what you think might make a good story.

A sprightly pair of sisters, the 86-year-old Furbish twins, had been written about by feature writers on a number of newspapers in the area of Maine where *Salt* magazine comes from.

Three girls on the staff of *Salt* were interested in the twins, went to see them, got to know them, and were told tales that had never been told in print before.

The story those girls wrote for *Salt* was fresh and original . . . and incidentally put some newspaper writers to shame. Partly this was because the girls went all out to do the best story they could.

But mostly it was because they had formed a friendship with the twins. The *Salt* girls liked Edie and Ethel Furbish, enjoyed their company. Edie and Ethel naturally opened up and spoke more freely with them than with a reporter, who comes once and never comes again.

Foxfire's *Aunt Arie Carpenter.* (Foxfire photo).

You'll meet some special people

That brings us to something else most Foxfire magazines have in common. Friendships are formed between the people you interview and yourself. It won't happen with every person, but it's going to happen with many of them.

You'll meet some people that you will be glad you've gotten to know, some people with something special about them. Like Aunt Arie Carpenter, who shares her cooking and friendship with the *Foxfire* kids in Georgia, never failing to grasp each one warmly by the hand as they leave.

"You be sure to come back now," she says. "I'll be thinking about you while you are gone. Don't forget me."

Or 80-year-old Reid Chapman of Maine, who welcomes the *Salt* kids to his farm. "Now what do you want to hear?" he asks, cocking his head, blue eyes laughing. And once on a snowy day, "You're pretty good kids, ya know. But I feel sorry for you kids sometimes. You don't know what a good sleigh ride with a skippy little horse is like.

"You know what an automobile ride is, which is nice, but a sleigh ride with a robe over ya and a nice skippy little horse to trot along snappy, and with the bells around you, jingle bells."

Or Monroe Brannon of Texas who shares his sharp memory and good sense of humor with the *Loblolly* kids, making it clear he likes them and what they're doing.

Or Baxter York, the elderly Choctaw statesman and former Tribal Councilman, who befriends and advises the *Nanih Waiya* kids of Mississippi.

You'll feel the same way about those kinds of friends that the kids on the other magazines do. Because they have put their trust in you, have spoken to you freely, you'll want to protect them.

You'll find yourself being very careful not to hurt or embarrass or misquote them in print.

That's why you'll do the best you can to get their words down right on paper. Get

Nanih Waiya's *Baxter York.*

Loblolly's *Monroe Brannon*

Taking the best photographs you can—so that other people can see Aunt Arie the way you did, cooking over her wood stove. (Foxfire *photo).*

them wrong and you could make Aunt Arie or Reid Chapman or Baxter York look foolish.

That's also why you take the best photographs you can. You want other people to see Aunt Arie the way you did, cooking over her wood stove. Or to see Reid Chapman the way you did, laughing in his corn fields. Or to watch Baxter York's face, as you did, while he tells a story.

And that's why you will protect the friends you write about in one more way. You'll protect their privacy. You won't name the street or road or exact area where they live. (Why not? If your magazine becomes as famous as *Foxfire* in Georgia, ogglers and curiosity seekers could make their lives miserable. For example, recently a carful of tourists pulled into the Foxfire offices asking for a map marked to show the location of homes of Aunt Arie, Kenny Runion and other people who appear in the pages of *Foxfire!)* From the start, *Foxfire* has shielded the mountain people in its pages from unwanted intrusion into their lives.

Foxfire *photo*

Foxfire is rooted in the strength of the Appalachian hill people.

Layer by layer we've peeled away at the things that cluster together to form a "Foxfire project", a magazine sensitive to the community that nourishes it. Now we come to the core.

Most kids on the magazine can put their fingers on that core very fast. Ask them and they'll tell you that they are trying to save some things—some important things—that modern, mechanized society threatens to sweep away.

They are preserving stories, recording skills and explaining ways of doing things known to the older people in their community, the people whose roots run deeper and whose memories reach back farther than everybody elses'.

Nanih Waiya students hunt for the links with their Choctaw Indian ancestors, *Bittersweet* documents the vanishing ways of the Ozark people, *Tsim Tsim* gathers the distinctive lore of Haiti, *Salt* crystalizes from the crusty Yankees on the cold North Atlantic seaboard, *Cityscape* reflects the bustling black heartland of Washington, D.C., *Foxfire* is rooted in the strength of the Appalachian hill people.

Do the magazines always look to the past?

Though they seek the old roots from which their culture has sprung, some of the magazines look the present full in the face.

A new magazine in the Virgin Islands, *All-ah-wee*, has a strong environmental concern, as the kids photograph the natural life of the islands and show what must be done to keep that life from being destroyed.

Foxfire devoted an entire issue to showing how outside pressures have altered the quality of life in the Betty's Creek Valley.

Whether your magazine will focus entirely on the rich lore of the past, whether it casts a steady eye at the present (and future) or whether it looks in both directions is up to you and those who work with you. Each magazine decides this as it decides everything else—for itself.

Looking like your own community

What about the appearance of the magazines? Do they all look alike, since they share some common goals?

No, not at all. The kids on each magazine are fiercely independent. They go all out to be as different from each other as they know how to be.

Then too, if you're putting out a magazine that tries to show the special, individual differences of your people and your community, how could your magazine look anything like another magazine written about another special, different kind of people? The magazines are as different as the communities they spring from.

Maybe you've read a book called *Travels with Charley*. The writer, John Steinbeck, drives all over the back roads of America with his dog Charley, and one of the things that bothers him most is that all the places have begun to look too much alike.

Connecticut looks like California to him and Oklahoma like Oregon. Regional differences are blotted out as neon lights and plastic products take over the land. You can't tell where you are from the food, he says; it all tastes the same in the quick-order restaurants.

But the differences are still there in your community, deep bedded and distinctive.

That's what you're after. Those very special differences that make your people and your community, urban or rural, different from any other in the world.

And who can find them and write about them better than you? You, with the help of your grandparents and parents and uncles and friends and their parents and uncles and friends.

You, with the help of the Aunt Aries and Reid Chapmans you will find along the way.

A view of Kennebunkport, Maine printed on the cover of an issue of Salt. (Salt *photo).*

You've got to decide...

and decide...

decide

decide

decide

Many decisions to make. (Nanih Waiya *photo).*

Right from the start, you and your magazine have some important decisions to make.

One of the first is choosing a name. Maybe you'd like to know how the other magazines chose their names.

For none of them was it a quick overnight decision. Each group wanted a name with a special meaning for the area. Not only should it suit the area, but the name should suit the kids who worked on the magazine.

In one way or another, all the groups drew up a master list of suggested names. The *Foxfire* kids decided to submit three choices apiece. Then two volunteers put together all the names, eliminating duplications.

Working together as a group, the *Loblolly* staff drew up a list. *Salt* kids kept a list posted with a pencil handy so that anyone could add to it when inspired. They also held some "brainstorming" sessions in small and large groups, when suggestions

came spewing out one after the other, and one suggestion often touched off another.

Most groups let their lists grow long before beginning to decide among the names. *Foxfire* had 101 name suggestions, with the name "Foxfire" coming last on the list. *Sea Chest* had "dozens of suggestions." *Salt* had 99 on its list and "Salt" was next to last.

The narrowing down process took some time, too, for most of the magazines. *Bittersweet* staff say they "talked about it for three months. First we put up all the suggestions. Then we began eliminating them over a period of two or three weeks until we had two names. We discussed those two names for a while, then agreed on 'Bittersweet.' The whole group decided."

Foxfire kids narrowed their choices to five favorite names by class vote, then held a final vote from among those five. The *Salt* staff discussed—and argued over—names for weeks. At last, one cold October night, they sat around a fire together and decided on "Salt" once and for all.

Why did so many groups take so long to reach a final decision on names?

For one thing, the kids knew that once a name was chosen, they would have to live with it. Not only they, but everyone who came onto the magazine after them. (After the community identifies you with your magazine name, you can't change it. You also have money invested in that name, with supplies like stationery and billheads bearing the name.)

And let's face it. As one *Salt* student commented, "Most of the first suggestions we made were corny. You know what I mean? Some of them sounded like names for tourist gift shops. Real cornball. Lots of them didn't have anything special to do with Maine at all. They could have been used anywhere else in the world just as well as here.

"The names farther on down the list, nearer the end, were all better than the first names. That's because we had gotten into it more. Most all of us had been out on interviews by then, and we knew more what we were after."

So that's an important point you and your magazine might want to think about.

You just *might* come up with the best of all names on the first try. But the chances are you'll be happier with your name if you take some time mulling it over. Get involved in the magazine first, go out on an interview, think up story ideas—get your feet wet before you swim out to deep water with a name on your back.

Some of the name suggestions for Salt

Windward	Gull's Nest
Ayuh	Thistle
Sea Chantey	Pine cone
Moon Dog	Pine needle
Sea Heather	Pine tree
Chickadee	Rainbow
Shoreline	Lobster claw
Figurehead	Blackbird
Sea Smoke	Weeping Willow
Woodpussy	Cherry Blossom
Apple Jack	Marmelade
Periwinkle	Cockle Bell
Starfish	Sea Foam
Squash	Seahorse
Pussy Willow	Lighthouse
Cob	Boardwalk
Scrimshaw	Foghorn
Spud	Rust
Mornin' Dew	Shrimp
Quits	Windswept
Meadow Muffins	Gale
Spring Peeper	Hurricane
Harvest	Rockbound
Sea Star	Floodtide
Seacoast	Sun Dog
Breakwater	Brine
Sea Sources	Pluck
Coast Sources	Barnacle
Homarus	Sapling
Kelp	Reef
Buoy	New Englander
Katahdin	Witchhazel
Ebbtide	New England Boxwood
Sand Dune	Old Salt
Sandpiper	Salt
Seagull	Yankee Salt

You might find it interesting to know what some of the magazine names mean to the kids that chose them—and why they chose them.

Let's take *Tsim Tsim* of Haiti. Out in the countryside of Haiti, when people want to be sociable, they get together around a fire to roast young corn and tell stories. The signal for a story is the call of "Tsim Tsim" from someone in the crowd. "Listen, I have a story to tell," the voice is announcing. And the reply from the group, "Bwa Shesh" is the eager consent: "We will listen!"

Peenie Wallie magazine takes its name from a Jamaican proverb: "Every dark night got im Peenie Wallie." Peenie Wallie means lightning bug in the Jamaican dialect, so the proverb means that every dark situation has its bright spot.

Tsa'aszi magazine took its name from the plant that has always had such traditional importance to the Navajo Indian people of New Mexico. Translated from Navajo, the name means "The Yucca."

Skipjack is a magazine put out by kids in the Chesapeake Bay area of Maryland. Skipjacks are sailing vessels common only in the Chesapeake Bay. They're used to harvest oysters and are quickly becoming a thing of the past.

Dovetail springs from a mixed culture of Indians and Scottish pioneers in Montana. The staff explains the magazine name this way: "A common method of joining logs together for building is called dovetailing. We have a heritage of two cultures dovetailed—joined together—for building the future. In the valleys and plains of Montana and beyond the Big Sky country, our roots are intermingled—those of the red man and the white."

Kil-Kaas-Git is an Alaskan magazine from the Prince of Wales Island where the kids come from two Pacific Coastal tribes, Haida and Thlingit. The name of the magazine is the Haida word for "echo". For the staff, that symbolizes a desire to regain a knowledge of their past and to preserve it for future generations.

So it goes. If you asked any of the kids from any of the magazines why they chose their name, you'd find there's always a story behind the name. The kids feel it has a special meaning for them.

You'll know how they feel about it after you have chosen your own name.

Who does which jobs? Laulima *staff members Jadelyn Kaapana and Kerry Fuerte working on layout.*

How your staff organizes . . .

Another thing you'll need to decide is how to organize your magazine staff—or whether you'll organize at all.

Are you going to run a tight shop, that is, put certain people in charge of certain jobs, giving them titles like editor, assistant editor, business manager, circulation manager, layout director, dark room director, promotion manager, office manager, art and photographic director?

If your group decides to get the jobs done by putting certain people in charge, fine. If not, there are other ways of handling it.

You can form committees to work in the various areas, letting the full committee have the responsibility for getting the job done.

Or you can have a very loose operation and let the jobs get done on a volunteer basis. This has the advantage of moving the jobs around freely, letting everybody have a chance at them.

It also carries an occasional risk. Once in a while nobody volunteers. Then an emergency has to be declared and some good sports have to be talked into doing the job. So the volunteer system will work only if your group has enough good sports who will come through in a clinch.

Which way works best? You won't find the answer by looking at the dozens of Foxfire magazines already publishing. That is, you won't find *one* answer.

You'll find a whole bunch of answers. It will be up to you to choose from among them which suits you best.

Let's take a quick look to see how the various magazines operate. *Bittersweet* is a highly structured magazine. A story editor is in charge and serves for a full year. Six other students are named for the year

to head circulation, art, photography, business, public relations and writing. Each person has specific assignments, which she or he gets done with the help of the remaining 15 members of the staff.

There is no question that this system works for *Bittersweet* and works well.

Several of the magazines work under a committee system, sometimes with an editor or several editors in charge of the committees.

Tsa'aszi has section editors, with one person in charge of specific areas, such as art, poetry, interviews. None of the editors carries more weight than the others, so that there is no "top" or managing editor.

Kil-Kaas-Git in Alaska has an editor, as does *Loblolly* in Texas, along with two assistant editors. *Nanih-Waiya* has several editors who assign work.

Examples of loosely organized magazines are *Sea Chest, Foxfire* and *Salt*. None of these three magazines has a top editor or a structured chain of command.

How does the work get done on *Foxfire*? "Mostly according to the kids who want to do the tasks," says advisor Eliot Wigginton. They do "the thing they're most comfortable with. They also do articles (all the kids have to do at least one.) On jobs lots of kids want (like to be in charge of stocking the darkroom) the kids elect. All kids print in the darkroom, but one stocks it for a half year. All kids work on circulation, but three take care of problems and training."

And Sandy Jeranko, advisor to *Sea Chest*, says, "We are not structured and somehow the work gets done. We turn to on big jobs, take turns on layout, darkroom or jobs which can accommodate few students at one time."

Salt works pretty much the same way. The magazine has the largest staff of all

Tsa'aszi has a number of section editors. (Tsa'aszi *photo).*

The kids who do the jobs make the decisions for Salt, *and get the credit in staff listings.* (Salt *photos).*

the publications in the Foxfire family (76 kids). Nobody thought a single editor, or even several editors, was a good idea with a staff that large.

Work sessions in the various areas are announced, and kids can drift in and help with layout, or darkroom, or circulation, as they choose. The kids that do the work have the right to make decisions and get credit for what they do on staff listings in the magazine. This means staff listings vary from magazine to magazine, as students may spend long hours on layout for one issue, but specialize in darkroom the next issue.

Salt kids experimented with one system that didn't work for them but might work for you. After they had been in operation about three months and had put out their first magazine, they set up a number of panels. An editorial review panel was chosen to give the stories a first reading as they came in, asking questions or making suggestions about parts that weren't clear. Other panels were for contacts and story ideas, business, layout and graphics.

Probably the reason the panel system didn't work for the *Salt* kids was that they were already too comfortable with their earlier way of doing things. If several kids on a panel were giving a new story a first reading and some other non-panel kids drifted in, they read it, too. The panels changed from day to day, and before long nobody could remember who belonged to what panel.

But panels might work for you. Or editors might work for you. Or committees. Or some other way.

You'll find out.

Let's say you have a name and your group has made a good beginning on the stories and photographs that will go into your first issue. What are some of the other decisions you need to make?

You have to decide on the size of the magazine, how large each page will be. Do you want a standard size? By far the most usual magazine size is that of *Time* or *Newsweek*, a page size of 8½ inches by 11. *Bittersweet* has chosen that size, and *Salt* is almost that large, with its sub-standard size of 7¾ inches by 11 inches.

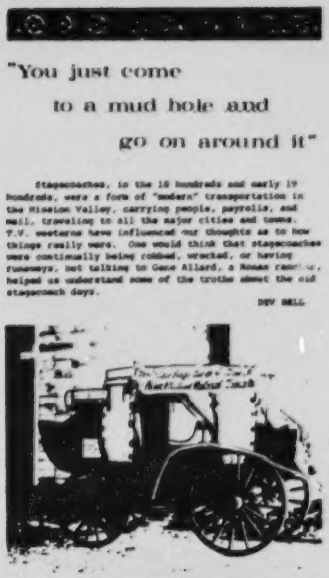
This is the largest of the Foxfire magazine sizes and it has one strong advantage. It offers more layout flexibility than smaller magazines. What does that mean? To oversimplify, it means you can play around more with the arrangement of photographs, art work and printed matter on your page.

For example, you can run your stories in three narrow columns to the page, or in two wide columns, or in one very wide column that covers almost the entire width of the page.

The page size that most of the magazines use, including *Foxfire* itself, is 7 inches by 10 inches. The 7" by 10" size is comfortable in the hands, maybe a little more "personal" or informal than the larger size, though this is a question of taste and individual judgment. It lends itself easily to the two column layout or to one column across the page. It is too narrow, however, for a three column layout.

A few of the magazines have chosen the smallest magazine size, 6 inches by 9 inches, among them *Loblolly* of Texas, *Skipjack* of Maryland, and *Dovetail* of Montana.

This size has some advantages and some disadvantages. It can be printed easily on a small press, making it a size that small town printers without large equipment like to handle. This size is probably the least complicated for beginners to work with. But it is also the least flexible of the page sizes. It works best only with type



"You just come
to a mud hole and
go on around it"

Stagecoaches, in the 18 hundreds and early 19 hundreds, were a form of "modern" transportation in the Mission Valley, carrying people, payrolls, and mail, traveling to all the major cities and towns. T.V. westerns have influenced our thoughts as to how things really were. One would think that stagecoaches were continually being robbed, wrecked, or having runaways, but talking to Gene Allard, a Kenaa rancher, helped us understand some of the truths about the old stagecoach days.

DEV BELL

- 15 -

Page size of Dovetail, *above, is 6" x 9" 41% reduction of actual page).*

Page size

that fills the page in one unbroken column.

There are also non-standard magazine sizes, but bear in mind that extreme sizes are more costly than standard or near-standard sizes like *Salt*. You can cut up cardboard or heavy construction paper in differnt sizes to see if there is a size that pleases you more than the three standard sizes of 8½ inches by 11, 7 inches by 10 and 6 inches by 9.

In making your decision, the best thing to do is to get all the magazines you can, put them out on a table and look them over for a couple of weeks.

Don't let the paper they're printed on or the type they have in them influence your decision. That can be changed to suit you. Just look at the size. Handle them,

River Driving

By Evan Ober

Photographs and Interviewing by Evan Ober and Anne Pierce

Bert Morris is a river driver and logger. For most of his 85 years, he has logged the great forests of northern Maine in the winter, and driven the logs down the river to market in the spring.

Bert is as tall as the six foot cant dog he can still swing into a log with force. He showed us how to use a cant dog, a long pick to get single logs that is the main tool of trade in river driving.

Bert lives in the West Forks on the bank of Dead River, just north of where it meets with the Kennebec River. He has lived there 55 years. Bert told us about his life as a river driver.

"I've been on the drive since I was fourteen years old, except for the past few years. I drove at Moosehead (Lake) first. A man by the name of Jim Knowles, he was in

Page from Salt *(41% reduction).*

see how they're put together. Which one appeals to you? Which one would you like to work with most, to have a story you wrote appear in?

Until you begin making this decision you won't believe how worked up you can get over it. *Salt* kids were lobbying three weeks over it, trying to swing votes their way. The final vote was a squeaker, 37 to 36, with cheers and groans going up after the count.

If you get into some tight decisions like that—and chances are you will—it's often a good idea to let the losers in your group have their way on something else. For example, you might let *them* choose the first cover for the magazine!

You are, after all, a group working together to get something done, and you want to keep it that way.

Money . . .

Right off the bat you will have a large number of money decisions to make. The financial side of the magazine is discussed much more fully on pages 196-217, but it's a good idea to have in mind very early some of the kinds of decisions you'll need to make.

For example, you'll have to decide what to charge for your magazine. You'll have to figure out how to get your hands on enough money to get started (before the subscription money starts rolling in).

And the day will even come when you'll have to decide what to do with your extra money. What does your magazine need most? A new camera? Dark room equipment? A light table? A celebration picnic?

It's great when you're rich enough to make *that* kind of decision.

Even after you have made all these major first decisions—like choosing a name—decisions will still be there to make. For example, are you going to use dialect in the magazine or standard English? (See page 116 for pros and cons.) If you live in an area where two languages are spoken, like *Adobe* magazine in Colorado, are you going to publish a bilingual magazine using both Spanish and English or are you going to use only one of the two languages?

And perhaps it's good to remember that most of your decisions are subject to change. You can't change your name, or get back the money you've blown on a picnic, but by far the majority of the things you decide don't have to stay that way.

You may decide to set up your circulation system one way, only to decide six months later that another way will work better for you.

There will be new decisions to make all along the way.

An interview . . .

The sooner you go on your first interview the better. A good interview is worth more than a thousand words of explanation in this book. Once you've had one, you'll understand the excitement that goes along with a project like this.

What is an interview anyway? It's one person telling another all about something. A talker and a listener. The person you interview, your contact, is the talker; you are the listener.

Let's say you are interviewing Aunt Arie. Your job as an interviewer is to put Aunt Arie at ease, to ask her to talk about whatever interests you, but to allow her to talk freely about whatever interests her, and above all, to listen well.

Pingree Crawford of *Foxfire* describes his first interview, when he broke all the rules of good interviewing by forgetting to be a listener.

"It was awful. It was an interview on apple cider and I narrated the entire tape. I don't think the guy had a chance to say any more than two sentences through the whole thing. It was just me saying, 'And now he's doing this . . . and now he's moving over to the cider press and doing that.'"

Ping's first interview couldn't really be called an interview. It was simply Pingree Crawford holding forth. So keep in mind what Ping learned about the two major steps in interviewing: 1) Get your contact talking; 2) Listen.

Tsa'aszi staff members Peggy Rafelito and Sarah Alonzo with Advisor Wendy Reyna on an interview. (Tsa'aszi *photo).*

Don't be surprised if you feel nervous about your first interview. Most people do. It will help if you keep yourself from thinking of interviewing in an impersonal way: "I am going on an interview."

Instead, look at it in a personal way, as a chance to talk to someone like Aunt Arie: "I am going to see Aunt Arie (or Reid Chapman or Baxter York)." Then you won't feel so skittish.

"What am I going to say?" and "What if I ask something stupid?" are the two questions kids most often ask when they are preparing for a first interview.

Ping's experience with his first interview answers the first question. Your major role in an interview is not to say something, but to listen. As for the second question, the answer is that you probably *will* ask a stupid question.

There's isn't an interviewer alive who hasn't asked a stupid question at one time or another. If your contact likes you and feels you mean well, chances are he won't chase you out of the house with a shotgun when you ask a stupid question. Chances are he'll grin and set you straight.

Besides, aren't you there to learn? A stupid question will convince your contact that you need his help if you're ever going to find out what you need to know. Don't ask a stupid question on purpose, but don't be petrified for fear you'll ask one.

We've all done it.

How do you go about getting story ideas and finding people to interview? Who are you going to interview about what?

Most of the magazines keep a bank of story ideas to help kids who haven't settled on a story they want.

This is especially helpful for student staff members who haven't lived long in the area, or who, for one reason or another, haven't been able to come up with an idea.

"Always be on the lookout for new contacts," says Barbara Taylor of *Foxfire*, a student who has helped to train numbers of groups about to start a new magazine.

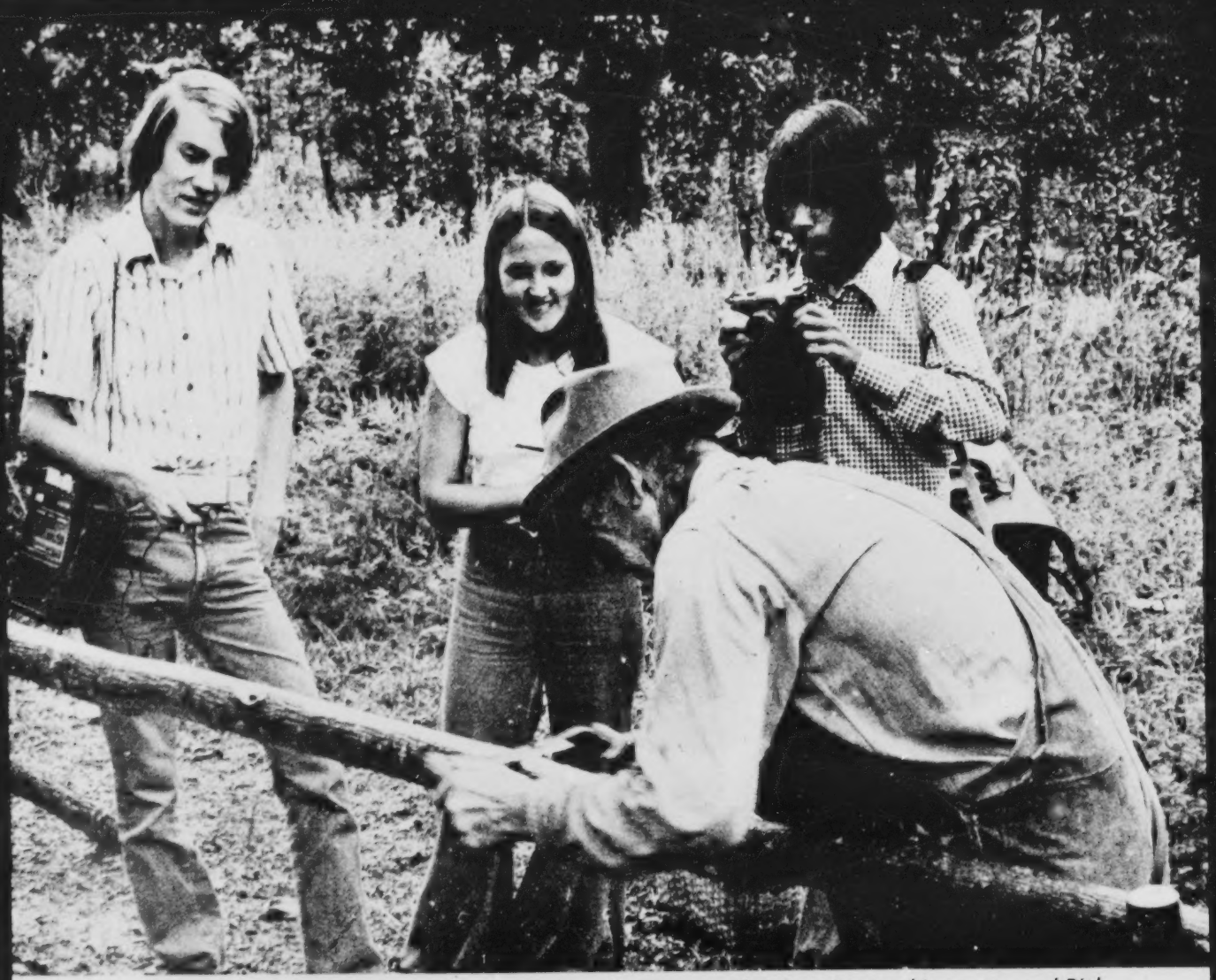
Keep an open ear, ask relatives and friends, and especially ask people you have already interviewed.

A simple question like "Do you know anyone else around here who is a blacksmith?" might well bring an answer like "Nope. Old feller up the road that's a stone mason, though, best one around."

So you find out the name of that old feller and throw it into the pot of story suggestions. You may or may not want to follow it up yourself, but if you don't, chances are someone else will.

Foxfire story ideas

making and using a handmill for grinding corn
a corn sifter made of deerskin with holes punched in it with an awl.
making and using a gritter for preparing corn not yet dry enough for grinding.
"wild pounds" to put cattle overnight to protect them from bears.
building fires around fields at night to keep deer out
pre log house dwellings
pot racks (that hang inside fireplaces)
how to build a proper cooking and a proper heating fire
making and using a horse-mill–horses on a log treadmill that worked a set of cogs that turned millstones for grinding corn
cloth "bolters" to separate wheat bran from flour
making and using flails
horse-drawn threshing machines
coonskin caps, and clothing of animal skins
making and using a "flax-break" (page 65 in special issue of *AH)* also "tow" from flax (which is spun) and one-piece garments of flax
coverlet patterns
physical contests–lifting, funning, jumping, boxing
the pony express
making pack saddles and saddles
"lining" songs at church. "Common meter" versus "short meter."
how to become a witch (see page 23 of special issue of *AH)*
whipsaws (or two-man ripsaws) *(AH* page 26)
existence of a family "bad man" to avenge wrongs done to his family
schools: schedules, subjects, grading systems, segregation of sex, teacher training, Millard's memory of kids all bringing one ingredient for a common pot of soup for lunch, games, contests, parents' days, etc.
clay holes
bark ropes for corded beds before rope came in
making turpentine (reference to a spot on Wolffork involving iron pot, rocks, etc.)
makeshift houses–such as "rock houses" boarded up in front
expressions (34-36 of AH issue)
House floor plans with placement of furniture etc. Traditional App. architecture.
mule freighters that kept stores and towns supplied with goods
peddlers and gypsies
crossbows made by boys
books available to homes–and found there–like *Pilgrim's Progress*
deathbed conversations and the resulting baptisms of the dying
burying people facing the sunrise? Making flowers out of crepe paper?
gold panning
muzzle rifle making–hog rifles, etc./plus bullet making, powder horns and flasks
charcoal making
candle lanterns
lighting systems besides kerosene lamps
care of kerosene lamps (trimming wicks, placement of lanterns, etc.)
kilns
brickmaking
boat making–dugouts, etc.
cotton growing–and working up of cotton into cloth
root beer (?)
sugar tits for children
filing saws by hand–and sharpening knives
pruning and grafting fruit trees
rawhide leather hats
bread made in outdoor ovens
flyswatters or fly flaps
tinkers (who repaired pots, kettles, etc.)
cabinet makers–plus traditional designs for cupboards, flour boxes, etc.



Bittersweet staff working as a team. Jay Luthy with tape recorder, Patty Jones taking notes, and Rick Bishop with a camera. (Bittersweet *photo by Robert McKenzie*).

Most Foxfire groups do their interviewing in small teams of two or more people. This allows interviewing jobs to be divided, so that someone can manage the tape recorder, someone can take notes, someone takes photographs and everyone asks questions.

It also means you have some other kids around for moral support, particularly important on your first interview. Not all students prefer to work in teams, however, and you may be one of those who would rather strike off on your own.

Whether you go by yourself or with a team of kids, there are a number of things you can do to help make the interview go off well.

1. Set up the interview in person. Don't do it by telephone or letter if you can avoid it. When you go in person, you give your contacts a better chance to size you up, to decide whether you're the kind of person they want to talk to.

And it's always much easier to say "no" to a voice on the telephone than to real live flesh standing in front of you.

Take along a magazine. If your own magazine isn't out yet, take along one of the other magazines—a copy of *Dovetail*, or *Skipjack*, any of them—to help you explain what it's all about.

New kids are always asking, "What'll I say first?" Just be natural and straightforward. "Mr. Benson, I'm Emily Howes and this is Lyman Page and J. York. We're students from the high school and we're putting out a magazine called *Slopes* about the mountain area here in Colorado.

"We heard you helped build the first store around here and we wondered if you'd tell us about it sometime when you're not busy. We'd like to put it in our magazine, so that people can know what it was like back then."

You won't get very many "no's" from people when you approach them like that, or in some other natural, friendly way. Sometimes they'll talk to you right then and there (so always be prepared in case they do). Sometimes they'll say, "Well, now why don't you come around next Tuesday?"

Often the contact herself—or himself—may be a little shy. "I don't know as I can tell you that much about it." And it's up to you to reassure her or him, "Anything you could tell us would be of help."

If someone has referred you to a contact, you should use that person's name as an opener. For example, *Foxfire* kids were doing a story on ginseng. They had talked to Buck Carver, who mentioned Wallace Moore. So, with Buck's permission, they told Wallace Moore, "Buck said you'd know about this . . ." and had no trouble getting an interview with him.

2. Find out as much as you can about the subject before you go on the interview. You'll be able to ask better questions if you do.

If you're going to interview someone about weaving, read about it. If the guy is a lumberjack, see what you can find out about logging. Even if you've decided that you'll do a "personality" story about your contact, try not to go empty handed. Does she have a special interest like collecting old bottles? Did he help build the railroad when he was young? Something that will serve to open a conversation at first.

Don't misuse the information you get to prepare for an interview. Information should only be used to help you ask questions. Never should you take for granted that you know the answers.

That would defeat the purpose of your interview. You're there to find out everything your contact can tell you about something, with an open mind and an

Don't take for granted that you know the answers. Kenneth Hutchins tells Fran Ober of Salt *about lobsters.* (Salt *photo*).

Ask your questions naturally, without looking at notes. Anne Pierter of Salt *interviewing Ida Allen.* (Salt *photo by Anne Gorham).*

open tape recorder. Better to go totally ignorant than to think you already know the answers!

3. If you make up some questions in advance, (some groups feel more secure doing it that way) do *not* read them off a paper. Nothing kills a natural instinct to chat more quickly than to have someone read, "What–were–times–like–when–you–were–young?"

Whatever you ask, do it naturally. Have your questions in mind so that you don't have to refer to them. Look people in the eye when you ask a question (unless it's considered impolite in the culture of your people).

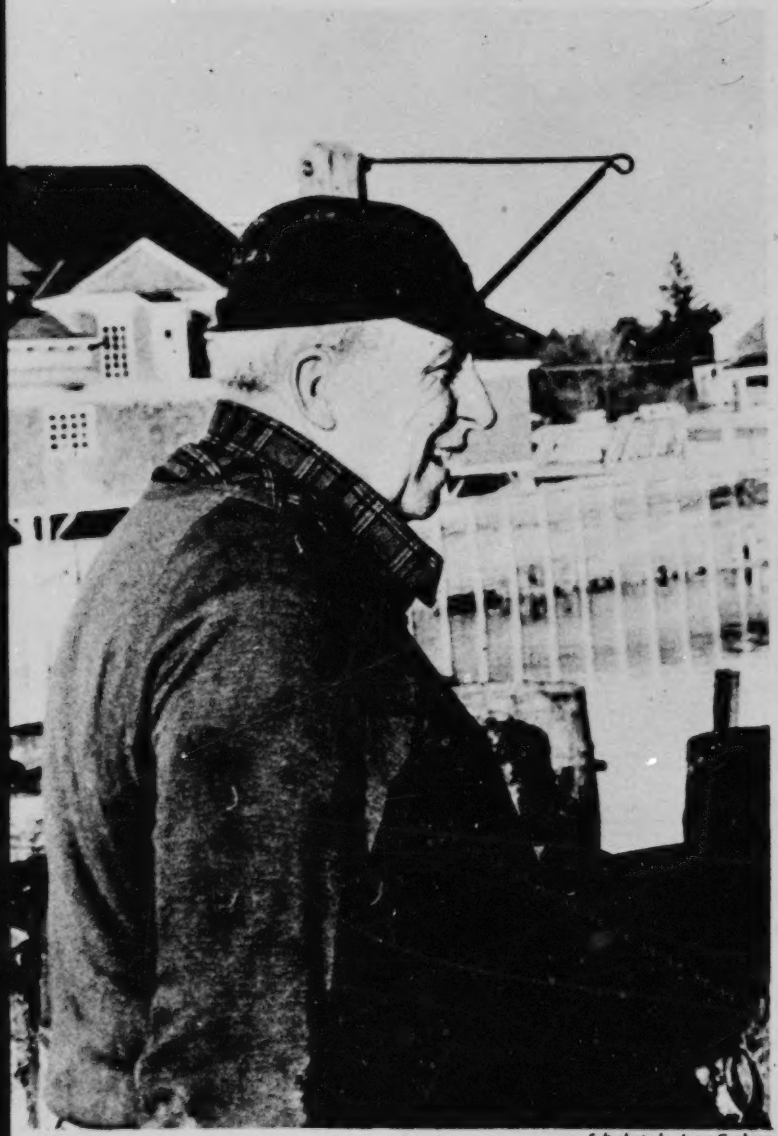
4. Be sure of your equipment. We'll go into detail about the use of tape recorders and cameras in the next section, but you should know right now that an essential first step to interviewing is to familiarize yourself with the equipment you will use.

Above all, check it out carefully each time BEFORE you leave on the interview to be sure it is functioning properly.

How many times have kids (and professionals, too) gotten out on an interview only to have the batteries in the tape

Foxfire's
Sample Personality Questions

1. What were times like when you were a child?
   - –How did you and your family live?
   - –Were times better, or worse. Why?
   - –What is your earliest memory?
2. What types of things did you do as a child?
   - –What did you like to do most? Why?
3. How did your parents treat you?
   - –What did they do with you that you remember best?
   - –What times with them were the most enjoyable to you? Why?
4. What advice or training did your parents give you that has helped you to lead a better, fuller life?
   - –What examples did they set for you?
   - –How did you profit from them?
   - –Do you feel your parents prepared you well for life?
5. As a teenager did your parents let you socialize with boys/girls?
   - –Did you have "dates" as we call them now?
   - –Where would you go when you went out?
6. What was it like when you first went out on your own?
   - –Were times hard?
   - –Did you marry?
7. What kind of work did you do to support yourself?
   - –Was it difficult?
   - –What did it mean to you?
8. How do you feel about living in the country?
   - –How about the city?
   - –Which do you like best? Why?
9. Do you feel there is a difference between country people and city people?
   - –If so, what is it, what makes it so?
10. How big a part has religion played in your life?
    - –What are your feelings on it?
    - –Do you read the Bible? Should everyone?
    - –What is your proof for your belief in God?
    - –How has He shown Himself to you?
11. How do you feel about life in general today?
    - –How different is it from the way it used to be?
    - –Is the quality of life better or worse now?
12. Are people different from what they used to be?
    - –In what ways?
    - –Are these changes good or bad?
13. How do you feel about the youth of today?
    - –Are the teenagers different now, from the way you and your friends are?
    - –What has caused these changes?
14. What do you think of the direction our country is going in today?
    - –Is America being run well, or badly?
15. What do you consider to be the most valuable possession you have ever had? (Something you *could not* have done without in your lifetime.) Why?
16. Have you done everything in your life you wanted or planned to?
    - –If not, what were you not able to do?
17. If you could go back and live your life over, what would you change?
18. How do you feel about:
    - –money
    - –friendship
    - –kindness
    - –honesty
19. What do you consider to be vices, or faults, in people?
    - –Why are these things bad?
    - –How can they be overcome?
20. What advice could you give young people which would help them to lead better lives?
    - –What experiences have you had that they could benefit from?



Salt photo by Anne Gorham

Stilly said yes.

(Ask permission to tape and take photographs.)

recorder go dead after five minutes, or to find that they picked up a faulty cassette tape, or that the film in the camera isn't advancing!

So check out the equipment and **always carry spare tapes and film** – and batteries, too, if you're going to be interviewing where you can't plug the tape recorder in.

5. Don't overwhelm the person you go to see with equipment in the first moments of the interview. You think *you* feel shy on your first interview. How do you think *he's* going to feel if several of you bear down on him waving tape recorders and cameras?

Don't scare him to death. Keep those tape recorders and cameras out of sight until things are going easily between you. That might be for a few moments, or it might be longer, maybe even your entire first visit.

Dovetail students admit they made this mistake on one of their interviews, and pass on the warning. A tribal elder they went to see was so disturbed by their tape recorders and cameras that he refused to talk to them. If they had waited until later, when they had established a firmer relationship with him, this might not have happened.

6. Ask permission to tape the interview and to take photographs.

When you feel that the person you're interviewing is comfortable with you, then it's time to ask, "Stilly, would you mind if we took down what you're saying on this tape recorder, so we can be sure to get your words right? Anne here has a camera, and she'd like to take a few pictures if that's all right."

You can also explain that the tapes will be used only by the magazine as the basis for stories. They will not be distributed to radio stations, T.V., or people outside the community.

More often than not that person will say "yes." If your contact says "no", what do you do? You put away the equipment, that's what.

Tsa'aszi *staff gets equipment ready for an interview,* Tsa'aszi *photo).*

You can take some notes on what's said, and the notes may help you with your story. And there's always the chance that after your contact knows you better, he'll agree to taping.

One boy says he got an absolute turn down from his 97-year-old great uncle. "I don't want you using that contraption on me," said the uncle. "All right, replied the boy, "I won't. But would you like to see how it works?"

So the two of them fooled around with the tape recorder together, and the great uncle learned to operate it. The next time the boy came, the great uncle let him flick on the tape recorder while they were talking.

7. Bring a clipboard and paper to take notes and make rough diagrams or sketches. Your notes will help you remember the surroundings, and recall the steps in making something when they're not recorded. (Or when the recording is not understandable by itself: "Now you take this strand under here and loop it over there" on a tape won't help you much without notes.) A rough diagram done on the spot is of great help later when you're trying to demonstrate how to do something.

On those rare occasions when your contact won't let you use a tape recorder, your notes will be all you have.

Salt students once had a double interview, when only one had been planned. They went to see 90-year-old Arthur Welch, and were joined in the living room by his lively wife, Duckie. Sometimes

Clifford Jackson is a man of few words unless he knows you. On Kim Lovejoy's third visit to get a story for Salt, *he began to feel comfortable enough to talk freely with her.* (Salt *photo by J. York).*

Duckie would start to tell a story and Arthur, who is extremely deaf, wouldn't notice and would launch a tale of his own.

The *Salt* kids were clearly bewildered by the unexpected duet, until one of them moved closer to Arthur with the tape recorder, while another took notes from Duckie. The next time they came they brought two tape recorders, one for Duckie in the kitchen and one for Arthur in the living room!

8. Take your curiosity on the interview. There's nothing that encourages any of us to talk more than to know we have an interested listener. If you're genuinely curious and interested, the right questions will usually pop out without your having to worry too much about it.

Often all your contact needs to keep him talking is to have you nod and say "Uh huh" every so often, or "Wow" if it strikes you that way.

9. If you have a contact who answers with the fewest possible words, you can try any one of a number of ways to get him to expand his answers.

The most sure-fire is just to keep coming back until your contact is used to having you around. That's what Kim Lovejoy of *Salt* did with Clifford Jackson, who still farms the old way without machinery. Clifford wouldn't do much more than answer "Yep" or "Nope" before he skittered off to the barn the first few times Kim went to see him. Now he chatters away when she comes.

Sometimes talking about something else eases the situation, so that when you get back to the subject your contact talks more freely.

Anita Hamilton of *Foxfire* says she was having a hard time interviewing someone about wild plant foods. "We just stood there and I couldn't get him to say much. Then we got to talking about square dancing. After we talked about that, he talked pretty good."

Or you can use other interviews that you have done on the subject to "prime the pump" and get your contact talking. For example, *Foxfire* interviewers quoted Buck Carver on ginseng when they were talking to Wallace Moore. "Buck said the best place to find it was in dark caves on the north sides of mountains under walnut trees. Has that been your experience, too?"

And Wallace opened right up and told them that Buck was all wrong.

Another way you can expand an answer you get is by asking a cluster of questions that run something like this:

1. How do you do it?
2. How did your parents do it?
3. How do your neighbors do it?
4. Did you ever hear of anybody doing it any other way?

Here's an example of how that cluster of questions worked in a *Foxfire* interview on garden pests.

How do you get rid of moles? "I put out moth balls and the moles eat the moth balls and get poisoned."

How did your parents do it? "My parents planted castor beans and they poisoned the moles."

How do your neighbors get rid of moles? "I has this crazy neighbor that used to break off twigs from his rose bushes and put them in the furrows. He claimed that when the mole ran past, his sides got caught on them thorns and he'd bleed to death."

Did you ever hear of anybody doing it any other way? "Well, yes, I've heard of people that would put matches out, and the moles would eat the match heads and the sulphur would kill them."

Using a cluster of questions, you get more than one simple answer. You get a whole range of answers.

10. Let the person talk about what he wants to, without interrupting or stopping him. If he starts talking about his favorite fishing hole, listen and respond to him.

Later, when he has finished talking about that, you can swing him back to the subject that interests you most, let's say trapping. "Was the trapping better when you were a boy, or is it about the same?" And "What kind of bait do you think is best?"

As in any conversation, people stray from the subject. Hear them out, and then try again later for what you're after. You may find, to your surprise, that what they said when they strayed off the subject will make a better story than what you had in mind! More about that later.

11. Keep in mind the limitations of your tape recorder. If turkeys are gobbling

Nanih Waiya *interview.* (Nanih Waiya *photo).*

right next to the person you're interviewing, you may get all gobbles and little voice. A drill or hammer may blot out what's said. This point will be emphasized in the next section on the technical aspects of recording, but it's important enough to bear repeating.

Position your tape recorder so that it will have the best chance of capturing the voice you're after. If you think a hammer strking killed an answer, ask the question again. "I'm sorry, I didn't quite get what you said. How wide did you say the boards should be here?"

And always, always, remember that tape recorders capture sound, not gestures. If someone nods her head "yes" in answer to a question, you're not going to get that nod on tape.

It's up to you to translate the nod to words. "So you've always lived here in Waterville. What was Waterville like when you were a little girl?"

Or you ask Avard Cole how long the stretching board is for fox skins. His answer is to measure out a distance with his hands. "About two feet?" you ask. (It doesn't matter if you're lousy at distances. He'll correct you.) "No, more like a yard," he'll reply. And you'll have your answer on tape.

A third situation that prompts people to use gestures instead of words usually occurs with maps or photographs.

"Where did you go on that voyage?" you'll ask Joe Clark. "Up to here," he'll say, pointing to a map. "Up to Nova Scotia," you say, to help a dumbfounded recorder that can't do anything with a pointing finger.

Or "which house were you born in?" And Agnes Snow replies, "That one,"

Ida Allen answers a Salt *question by picking up an afghan and talking about "this". Help your tape recorder translate gestures it can't record.* (Salt *photo by Anne Gorham.)*

pointing at an old photograph she has. "The third one on the left of the monument?" you ask. "Yes, that's it. That's the old family house."

12. Take along publication release slips to be signed by the person you interview. You cannot publish any material from that interview in your magazine until you have written permission from the person who has talked to you. Often students get authorization to use what has been said on a second visit, rather than the first, because it gives more time for trust to develop between them and their contacts. For an example of a permission-to-publish form, see *Foxfire's* form at right.

To: Foxfire Fund, Inc.
Rabun Gap, Georgia 30568

From:

I hereby give my permission to the Foxfire Fund, Inc. to publish both photographs of me and verbal or written information I have given that organization.

This material may be used with my full permission in either their magazine FOXFIRE; advertising brochures; or in the FOXFIRE book to be published by Doubleday Publishers in New York.

I understand that at no time will this material be used in a way slanderous or detrimental to my character.

Signed: _____

Date: _____

Foxfire didn't publish material from this interview on hog curing with Don MacNeil until he signed a publication release form. (Foxfire photo).

How can you repay the people you interview?

Above, Baxter York talking to Nanih Waiya *kids.* (Nanih Waiya *photo)*
Below, Aunt Arie talking to Foxfire *kids.* (Foxfire *photo).*

Reid Chapman talking to Salt kids. (Salt photo by J. York).

13. Kindness for kindness. What can you do to repay the kindness of the person who has talked to you? Most students ask themselves that after a series of interviews with someone.

The very least you can do, of course, is to thank your contact with real sincerity.

Very often, kids have found more concrete ways of thanking people. Girls interviewing Aunt Arie found her sick when they arrived. They prepared dinner for her, and cared for her through the night.

The three boys who were interviewing Reid Chapman in Maine found on their third interview that his shed roof needed repairing. They went back a fourth time, not to interview him, but to repair his roof.

Kids on Foxfire magazines have helped their contacts plant gardens, have put up storm windows for them, have invited them to magazine parties, have shown thanks in a number of ways.

Several magazines make a practice of sending extra photographs that aren't used in stories to their contacts. This is always appreciated by the people you interview.

There is one last exciting way you can say "thank you." The very first copy of the magazine that you get your hands on, with Joe's stories about hunting put together in an article by you, ought to go straight to Joe (before the stores get copies).

Rush right over with the magazine. It will be quite a moment for both of you!

Serendipity

'No One Ever Beat Me'

Photographs by J. York

Clamming makes you "a prisoner of the tides. Jest a prisoner of the tides," says Helen Perley, who can dig nine barrels a day.

by Val Gould and Elizabeth Tuenon

On the edge of a green marsh under the shadow of the White Mountains, where sky and water blend into a wide expanse of blue, stands the cluttered home of Helen Perley. Hidden from view by huge mulberry trees and winding vines, it may easily be missed. The eerie screech of crows and deafening squawk of turkeys greet you as you enter the yard.

As you walk among the cages and buildings which house the hundreds of animals she raises, you will meet a small woman with short, gray hair dressed simply in jeans and a sweater. She is Helen Perley. She has an unmistakable glow of youth in her eyes and a talkative nature.

Her own brand of humor soon comes through. "Everything is high priced nowadays," she says. "So are words, I guess. So I cut down on 'em."

Helen Perley has enthusiasm, stamina and vitality. She once told us, "I want to go up and attack the Appalachian Highlands; an' I always wanted to go in the woods and live right off the woods." She lives in the house she built with the help of "one carpenter an' myself, an' then I finished it up alone."

She is the owner of an animal farm, a most unusual farm run by a most unusual woman. She started by breeding rats and has expanded to the point where she has requests for her animals from all over the world.

Serendipity at work. The Salt girls who got this story about a champion clam digger, Helen Perley, had expected to get a story about her wild animal farm instead.

One person who has helped Foxfire kids from many of the magazines understand what's needed to bring off a good interview is Sandy Ives, a folklorist with the Northeast Archives at the University of Maine.

Sandy has a word he likes to throw at kids who are about to go out on their first interviews. It's "serendipity." He says it is one of the most important things to understand about interviewing.

Plainly and simply, serendipity means looking for one thing and finding another.

You may look for one kind of information from someone, only to find that he is a rich source for something else. Be lightfooted in your approach to interviewing, ready to shift to what you find, instead of sticking to what you had expected to find.

This happens time and time again. You may go after a barn story, but find yourself being told some very funny stories about getting stuck in mud holes in the old days.

You may plan to talk to a man about blacksmithing, but his wife might bring cookies and start talking about the heavy kerosene lamp that lit the room when she was a child, and she might remember how the windows iced up on the inside in the winter all the way to the top so you couldn't see out.

Then she'll tell you how it was too cold to step outside in the deep snow to go to the bathroom, so there was a "five hole" in the shed between the house and barn. "two big 'uns and three little 'uns."

That's serendipity.

Kenneth Hutchins on the Richard J. Nunan *in 1917.*

Breaking a vast silence

Another thing Sandy Ives talks about is how seldom history has recorded anything about anybody but the great and mighty. The Napoleons, the Hitlers, the Caesars, the Kennedys. "Elitism," he and other oral historians call it.

There is a great silence about the lives of the rest of us, he points out. What does a fine carpenter think about his work? What was his wife's childhood like? How does a sailor feel in a storm? What does a logger think when he's felling a great tree? What does he eat for breakfast? How does he amuse himself?

You with your tape recorders are breaking that silence, as you record in your interviews, the thoughts of people whose words have not been heard in the past.

Tools of technology

the camera and the tape recorder

Aunt Arie would be only a name for you if you hadn't felt the full force of her personality from her photograph on the cover of this book.

Her photograph tells it all. She has courage and humor and she has worked hard all her life. She's as real as the red clay soil of her native hills in Georgia.

But she wouldn't be half that real to you if you hadn't seen her photograph.

Nor would she be half so real to you if you had to rely solely on the words of someone else describing her. Listen to her own words, transcribed carefully from a tape recording of her voice:

"Ain't only one thing I'm afraid of, and that's snakes. When that big'un come in that big pile here awhile back, hit scared the life outa me just about. I like to never got over it.

"But I ain't like this pore old woman lives over here. She's afraid of a bear and carries a axe with her ever' time she comes over here. Tickles me. A little old hand axe. I said, 'What you goin' do with that?' She said, 'Kill a bear.' I've lived here eighty years and never see'd a bear in my life."

How much more real Aunt Arie seems when you read her own words. You don't need someone else's words telling you "she has courage and humor and she's worked hard all her life." You can see that for yourself when Aunt Arie talks.

You have some valuable tools you can put to work to help you capture forever the sights and sounds of your interviews: the camera and the tape recorder.

What modern technology can help you do during your interview is pretty startling, when you think about it. It can help you catch floating voices and moving images out of the air and plant them on thin celluloid paper, where they can live forever.

Foxfire photo

It's important to remember that a camera and tape recorder are tools. Tools behave in a predictable way.

You, in operating your tools, are the unknown quantity. You call the shots. You can make your camera and tape recorder behave in one way, or you can make them behave in quite another way.

They have a steady, unchanging way of reacting to what you do. You need to know what the predictable reactions of your tools are, if you are to choose the right chain of reactions to set off.

Catching an image . . . photography

A camera can't see what you don't let it see. Sounds too obvious to talk about, doesn't it? But it's the single most important thing to remember about photography.

If you turn a blind eye to all the things around you, then you have a blind camera. The photographs you take will be as aimless as if you pointed your camera into the distance, closed your eyes, and started to click away.

Until you bother to look, your camera can't look. Do you see things with fresh, open, wondering eyes, as a young child might? Or do you take for granted what you see?

Have you seen the shadows that old picket fence casts on the roadway? Did you catch the mixed emotions playing across that little girl's face, half curious, half afraid, as she peeked from behind the doorway?

Have you looked at your father's face lately? Did your eye catch the inky contours of your black cat stretching herself in front of that white cabinet?

Is the big oak tree on the way to school just a large dark object you try to avoid hitting? Or do you see it in all its seasons, all its moods . . . flinging great bare arthritic arms against a winter sky . . . or glistening with pale pink ice in a December sunset . . . or pulsing with pregnant lumps that will unfold a million green elves' ears . . . or flushing with the deep passion of autumn?

Have you taken a good look at the buildings around town lately? Are they sleek, sooty, crumbling, stately, threadbare, gaudy, square, squat, angular, towering, homely? What do the signs in them say?

Not long ago, Shirley Buchanan, wife of one of the *Foxfire* contacts, started recalling a trip she had made the year before to see the snow in Asheville, North Carolina. Snow is a rare occurence in that part of the world and Shirley described how beautiful it was on the hillsides and trees.

"It was something to see," she exclaimed. "At the end of the day we was all wore out just from looking."

Have you seen the shadows that old fence casts? (Salt *photo by Carl Young).*

Salt *photo by Mark Emerson*

"Wore out from looking."

You must open your eyes, you must begin to get "wore out from looking" if you are going to be a good photographer.

Mark Emerson, a fine young photographer with *Salt* in Maine, was training a beginning photographer at a workshop for the new magazine *Adobe* in San Luis, Colorado.

Mark showed the student how to work the camera, then suggested that he shoot a roll of film. The student took pictures of his friends seated on the grass, of a dog, of a flagpole, and then he ran out of ideas.

"How about that fence back over there?" Mark suggested. "That old adobe fence, that thing?" questioned the student.

"Yeah," Mark replied. "That's a nice fence. I like the way it looks." Later he added, "You know in a week you're going to be seeing everything around here with entirely different eyes."

Mark is right. Developing different eyes, new eyes, is the single most important step a photographer must take.

What do you want to say?

Almost everyone would agree that a good photograph should have eye appeal. It should have a center of interest that draws your eye into the photograph.

It should also tell a story. It should say something.

Let's take an example. *Salt* students were putting together a story about a wild honeybee hunt, and they needed a photograph to lead off the story.

They had chosen from the contact prints 15 or 20 of the best photographs taken on the honeybee hunt. (Contact prints are quick prints at negative size made to show you what you have on your roll of film.)

Of the 15 or 20 photographs they had printed, only three pictured Monty Washburn, the man who took them on the honeybee hunt. The rest were of bees, bee boxes and equipment.

One of the three photographs of Monty had only his head, another showed him timing the flight of a marked bee, and the third pictured him in the woods.

They eliminated the one of Monty's head, deciding to use it later in the story. "We can't use that to lead the story. When you look at it, you just think, 'A man talking.' It doesn't make you think of a honeybee hunt."

Then they ruled out the second photograph. "It just says, 'A man looking at his watch.'"

The third photograph was chosen to lead the story. "It's the only one that says 'A man on a wild honeybee hunt.'" It was a photograph of Monty threading his way through the deep woods with a stout walking stick in his hand.

That's what we mean when we say that photographs should say something.

Or let's put it the way Boone Morrison put it. Boone is a professional photographer who has been helping to train the student staff of the new Hawaiian magazine *Laulima*.

Boone drew a rough sketch of a woman sitting on the porch of a small house with mountains in the background. Then he drew three concentric squares, one around

A man talking or . . . .

A man looking at his watch or . . . .

A man on a wild honeybee hunt.

only the face of the woman, one around the entire figure of the woman and her porch, and a third around woman, porch and mountain.

"When you take this woman's picture, you have to decide what you want to say," Boone explained. "Do you want to say, 'A woman talking earnestly about her life'? If you do, then you move in close and focus only on her face.

"Or do you want to say, 'A woman sitting on the front porch of her small, simple house'? If you do, you move back and let your camera take in the woman and the porch.

"If you want to say, 'A mountain woman sitting on her front porch', you move back even more so that you can get the woman, her porch, and part of the mountain."

As a beginning photographer you should shoot, shoot, shoot. Shoot everything that delights and interests you. After a few weeks, you will begin to be more selective. You will ask yourself, "What am I trying to say when I take this photograph?"

You'll be a long way toward understanding the technical aspects of photography if you keep in mind the Greek meaning of the word: writing with light.

When you take a photograph, you are working with light, controlling its flow onto a piece of sensitized paper we have come to call "film."

The camera box is simply a device for keeping the light off the film until you decide you want to let it on to take a picture. This applies to all camera boxes, simple or complicated, cheap or expensive.

In the front of the camera is the lens, the single most important—and expensive—part of the camera. The lens collects the light that bounces off the object you want to photograph and throws it onto the light sensitive film.

Aunt Arie on her porch (Foxfire *photo*).

A shutter covers the film until the moment when you want to capture an image. That shutter can be opened and closed very rapidly, very slowly, or at some speed in between.

Directly behind the lens sits a lens opening, or aperture, that can be made to open all the way or can be closed down into smaller and smaller circular holes, depending on how much light you want to get through the lens.

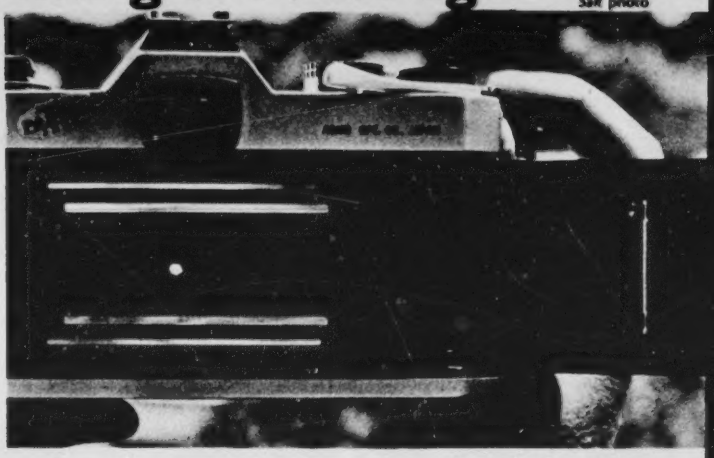
There are two ways that you can control the amount of light that gets into your camera.

The first is by shutter speed. How fast are you going to open and close the shutter to expose the film? If you open and close it very slowly, you are going to let in a great deal of light. If you open it for only a hair breadth of a second, you are going to let in very little light.

A second way you can control the amount of light you let into the camera is by adjusting the size of the lens opening or aperture. If you open up a big hole for the light to come through, you'll let in a lot of light. If you close that hole down so that it's tiny, you will let in very little light.

Letting in a little light

Salt photo



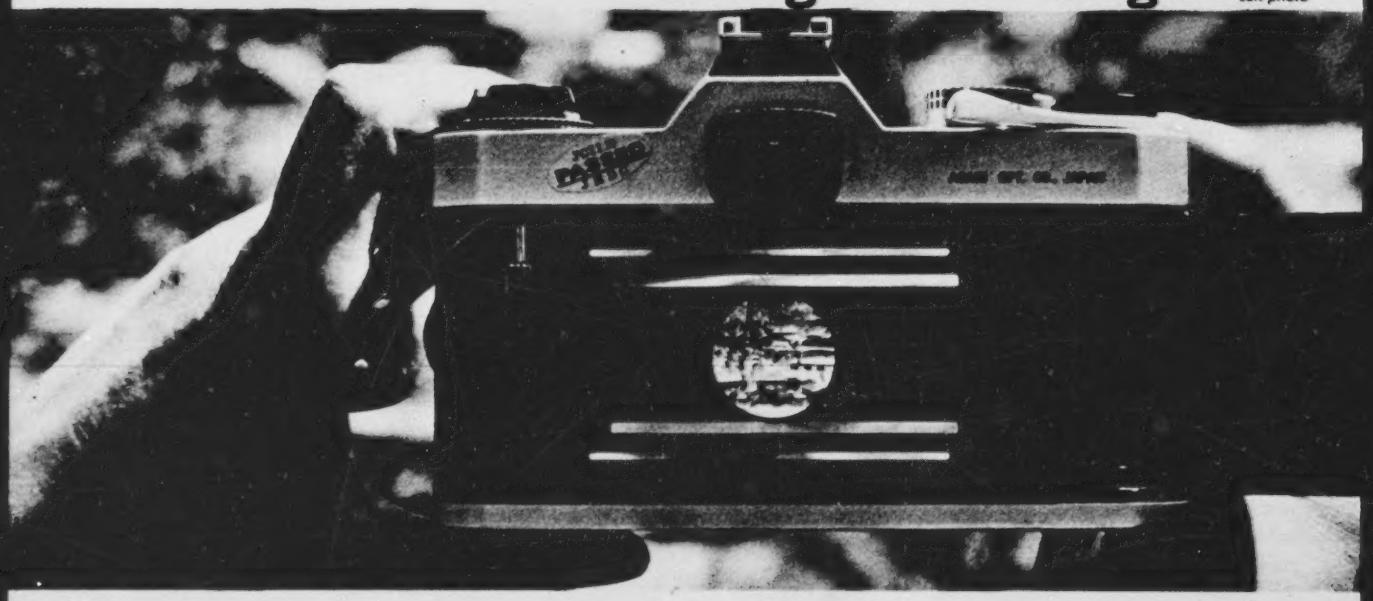
You've got to let a certain amount of light hit your film to get a useable photograph, but the amount is not so specific that only one setting on your camera will work.

However, if you let in too much light, you wipe out your film, or overexpose it. Your negative, when you develop it, will be too dark, almost blacked out.

If you let in too little light, nothing much happens to the film and you underexpose. The negative will be light, or thin.

Letting in a lot of light

Salt photo



Let's take a camera in hand and go through the steps you need to take before shooting a photograph. The kind of camera we'll be talking about is a 35 millimeter single lens reflex camera, though the adjustments you make apply to all cameras.

Most of the Foxfire projects use 35 millimeter single lens reflex cameras. (35 mm. refers to the diagonal size of the negative.) The image you see through the viewfinder is the actual image the lens sees bounced back to your eye by mirrors.

The 35 mm. is more versatile and faster to use than the twin lens 120 mm. camera traditionally used by newspaper photographers in the past. The 35 mm. lens comes off with a turn of the wrist and a wide angle lens or telephoto lens can be substituted rapidly. (For clarity and those big negatives it produces, you'll find many people sticking loyally to the twin lens, however.)

A third type of camera some projects have used is a range finder. The results from medium priced range finders in the same price bracket as the lower priced single lens reflex cameras have generally been disappointing. (Expensive range finders, such as the Leica, are quite a different matter.)

When you look through the viewfinder of a range finder camera, you don't see what the lens sees. The image is not bounced from the lens to your eye. It is easier to miscalculate when the lens sees one way and you see another.

Enough talk of cameras. Let's pick up that 35 mm. camera and get to know it. The very first thing you've got to do before anything else is to get your ASA setting right.

What is an ASA setting? The letters stand for American Standards Association, and they refer to the speed of the film, or the relative time it takes for light to sensitize the film. The higher the ASA number, the more sensitive the film is to light and the more it can handle situations where there is very little light.

All-ah-wee staff learning to use a twin lens 120 mm. camera. Mirta Gibbs of Saint Croix holds the camera.

Loading the camera

(Watch the sprockets)

The instructions that came with your camera will tell you exactly how to load it. The main thing about loading is to be sure the film is feeding right, with the sprockets engaged on each side of the film.

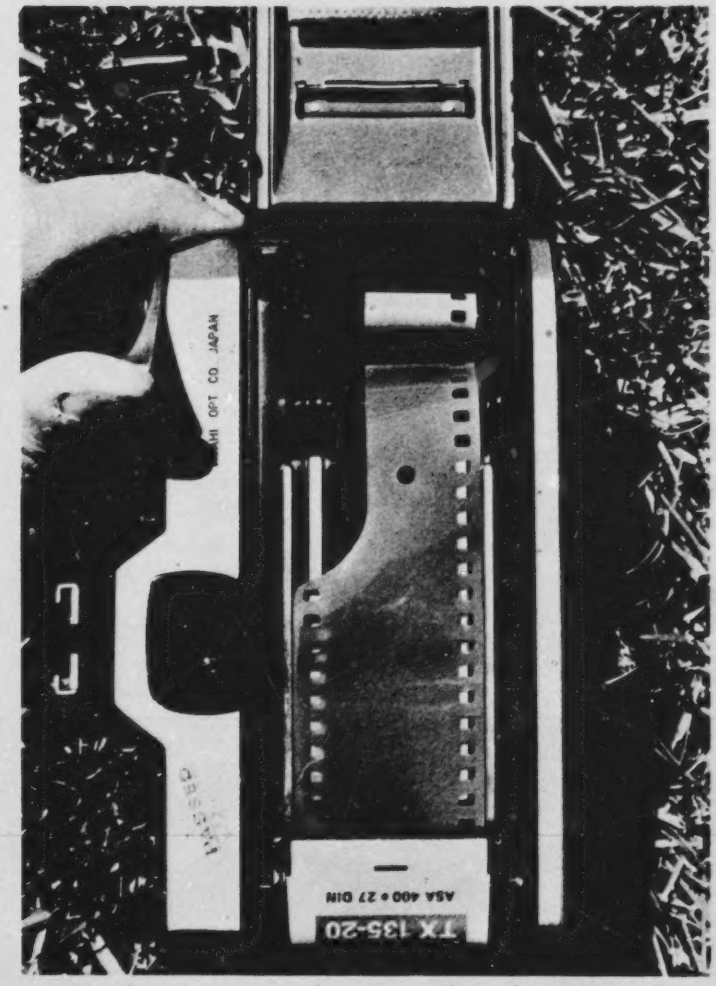
When it's feeding, swing the lid shut and advance the film a couple of frames to get safely past the part of the film you will have exposed to light. Most cameras have frame gauges to tell you how many pictures you've taken. Always make sure you begin at 0.

Opening the camera. (Salt *photo by Anne Gorham).*

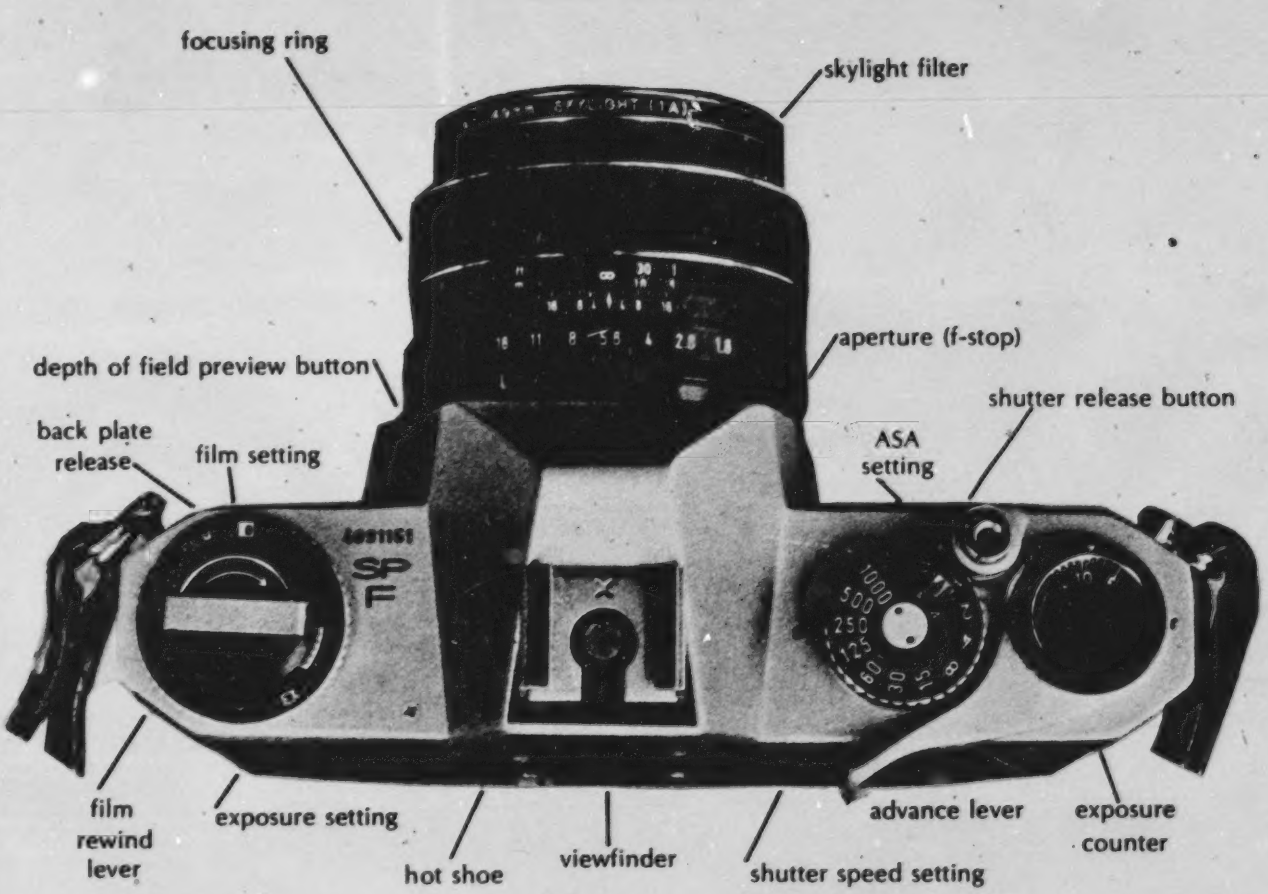
One sensitive all purpose film you will probably use is Kodak Tri-X-Pan film. Because it is so sensitive to light, Tri-X is especially good to use where there is low light, inside a dark barn or cellar or in a dimly lit room or on a dark day. The ASA setting for Tri-X is 400.

Another film used widely by Foxfire projects is Kodak Plus-X. It is less light sensitive than Tri-X, with an ASA setting of 125, but it has the advantage of being less grainy than Tri-X. When you know you're going to have plenty of light for photographs, it's better to use Plus-X.

The ASA setting for all film is clearly marked on the box and the cartridge. Before you load your camera with film, turn the ASA setting where it should be for the roll you're loading.



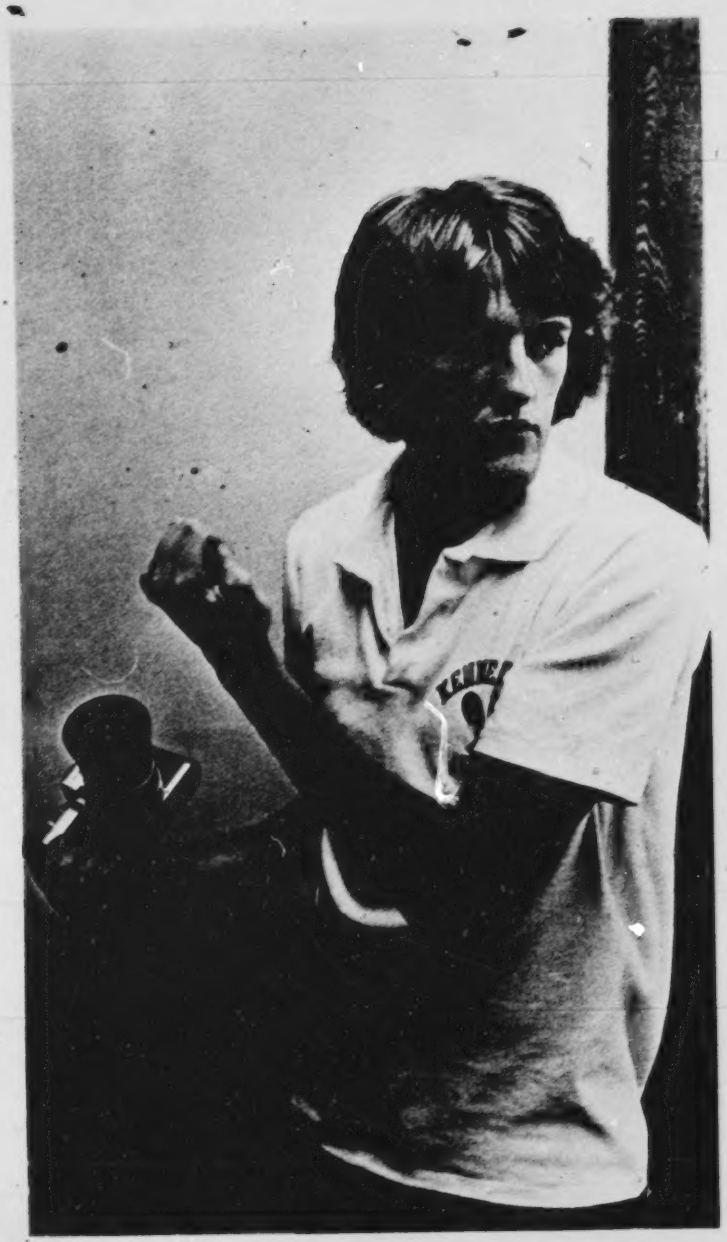
Sprockets are engaged on one side at this point. Advance the film until it engages on the left side before swinging the lid shut. (Salt *photo by Anne Gorham).*



Right off the bat you've got to find the ring you turn for focus. It's the widest ring on the lens section of 33 mm. cameras. When you turn it, you change the distance setting that ranges from close to infinity. Don't worry about setting for distance now. Just let your left hand play around with the focus until you can focus quickly on any object at any distance without having to watch what your hand is doing.

Now take the camera to a window or outdoors on the school grounds, somewhere that will give you a choice of subjects to aim your lens toward. Begin to play around with the camera.

Holding the camera



A word about how you hold the camera. The camera is a right handed insturment. If you use it the way it was made to be used, your left hand will hold the weight of the camera steady, while the right hand is free to push the shutter release without jiggling the camera.

But some good photographers do just the reverse. They let the right hand hold the weight of the camera (and operate the shutter release simultaneously) so that the left hand is free to adjust the focus and aperture.

It's best to handle a camera until you decide what is most natural for you.

How do you hold the camera, Mark?

Shutter speed

Take a look around you. That clump of daffodils is standing still in the sunlight. The dog is ambling lazily toward a darting butterfly. A baseball bat thuds as it connects with a ball and the ball streaks right field. A small girl jumps up and runs over to the dog.

All these things are moving around at different speeds. Your camera is designed to freeze that movement on film at the instant you choose.

To stop the action or freeze it on film, you must adjust your shutter speed to suit the speed of motion you're trying to photograph. You can make your shutter flick open the merest instant and catch some very fast action, or you can make it open and close slowly when there is little or no movement.

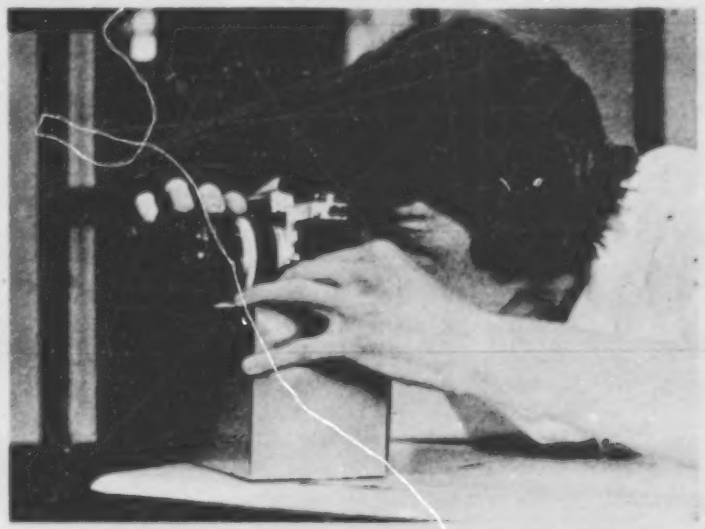
On most 35 mm. cameras, the knob for adjusting shutter speed is to the right of the viewfinder.

The fastest shutter speed on most cameras is 1/1000th of a second, very fast indeed. The next highest speed, 1/500th is still fast enough to catch a lot of fast action. After that you'll see a setting for 250 (1/250th of a second) which will freeze most normal action. Then there's 125 for slow movement.

Below that is 60, or 1/60th, which most people say is the slowest speed at which you can hand hold a camera and be safe. Unless you have a very steady hand, you're likely to blur anything slower than that with your own hand movement.

Going down the shutter speed scale, from 1,000 to 500 to 250 to 125 to 60 to 30 to 15 and below, you must have noticed a pattern. Each speed is half the time of the one before it.

Using a tripod for slow shutter speeds. (Salt photo by Anne Gorham).



Or steadying the camera for slow speeds. (Salt photo).

Why on earth would you try it anyway?

You're inside a room lit by firelight, or by a kerosene lamp, and darn it all, you don't want to spoil it with a bright, artificial light from a flash cube or strobe light. All that nice soft light striking a face here; a hand there, intermingling with the pervading darkness.

So you open the aperture as wide as you can and steady your camera with any trick you know, and try for a long slow one. It's worth the gamble.

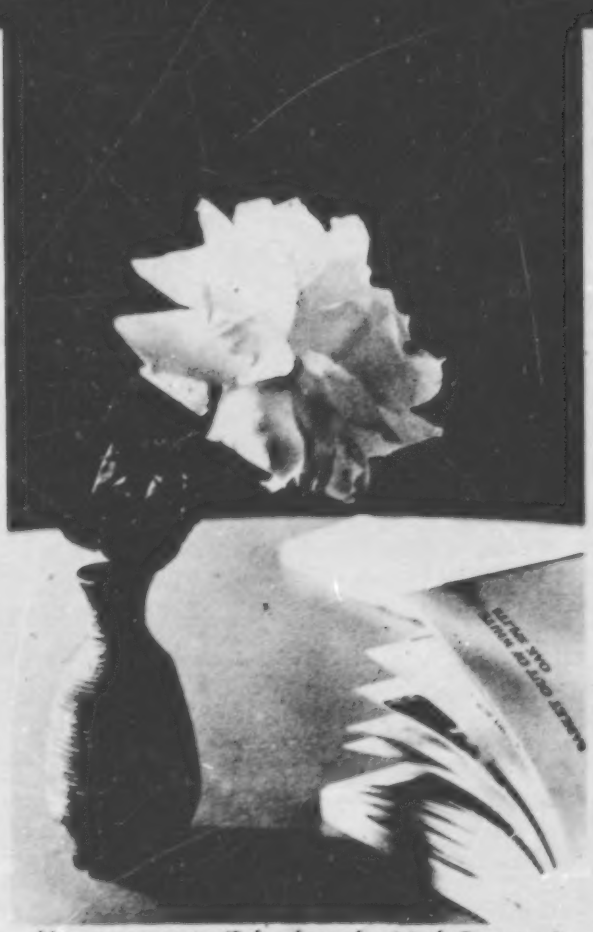
Photo right, Reid Chapman in low light at a slow shutter speed. (Salt *photo by Seth Hanson).*

Using a slow shutter speed to get Charlie White in natural light. Photo left by Robert McKensie of Bittersweet. *Below, Mark Emerson demonstrates the kind of steadying trick he might use to get that shot.* (Salt *photo by Anne Gorham).*

It's usually recommended that you use a tripod for shutter settings lower than 60.

Like any other rule, this one has its exceptions. Some of the *Salt* photographers have successfully hand held cameras at settings of 30, 15, and even 8, using steadying tricks of their own, such as bracing the camera on a solid object or a wall. Try it yourself, but remember it's a risky shot that you can't count on.

Speed and light



No movement. (Salt *photo by Mark Emerson).*

Now let's get back to all those things you saw when you were looking around outdoors. The daffodils, the ambling dog, the darting butterfly, the bat connecting with the ball, the running girl.

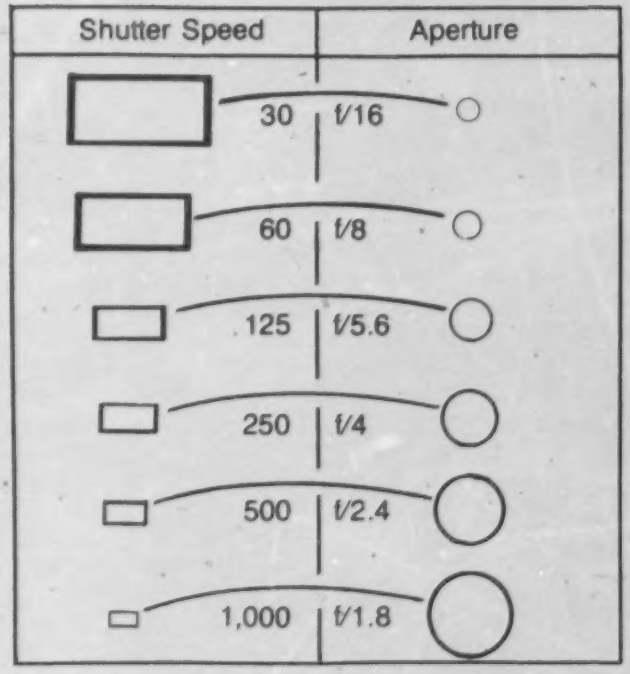
Where should you set your shutter speed for each of them?

The daffodils aren't moving. You could shoot them at a shutter speed of 60 if you wanted. The ambling dog isn't covering much ground. You'd be more than safe at 250, though you could try 125 as well, if you needed a slower setting. (That would be to get more light. Shutter speed and aperture.

That darting butterfly is tricky. How about 1,000? As for the bat connecting with the ball, 500 or 1,000 would do it. Little girls don't run faster than 500 can catch them.

To catch the action—swinging bat, missed ball, scuffed up dirt—you need a faster shutter speed than for the rose above. (Salt *photo by Anne Gorham).*

Working together



We hit on the interdependence of shutter speed and aperture when we talked about photographing an ambling dog at 250 shutter speed, or perhaps 125 if you needed more light.

You get light onto your film in two ways: by opening the shutter and by opening the aperture behind the lens. If you let in a lot of light one of those two ways, you don't need to let in as much light the other way.

A good comparison would be filling a sink with water. You can open the water faucet all the way, full blast, and fill the sink in moments. Then you shut off the faucet fast. That's like opening the aperture as wide as you can, letting in a lot of light, and shutting it off fast (fast shutter speed) so your camera box won't overflow with light.

Another way you can fill that sink with water is to open the faucet just a little, so that you get a slow trickle of water. To fill the sink, you'd have to leave the faucet open much longer.

That's like setting the aperture so that it is only a tiny opening and then leaving it on a long time (slow shutter speed) to let enough light into the camera.

They work hand in hand, shutter speed and aperture.

Aperture

Aperture is measured in a way that is sometimes confusing to beginners.

The ring on the lens section of your 35 mm. camera nearest the body of the camera carries a series of settings called the f/stops. These tell you how wide your lens opening is.

The confusing part is that the largest number is the smallest opening.

If the largest number is 16 (f/16), then that's the smallest lens opening you can get. The next number, f/11 has twice the diameter of f/16, and f/8 is twice as large as f/11.

The smallest number, let's say it is f/1.8, is the largest aperture.

If you were in a very dark room at night with only a dim bulb here and there, you would open your aperture as wide as you could, to an f/stop of 1.8, and then you'd slow your shutter speed as much as you dared, perhaps first to 60, and then lower.

When in doubt, try two or three different settings. This is called bracketing and increases your chances of proper film exposure.

Most cameras today have built in light meters that tell you when the f/stop and shutter settings are in balance with the kind of light you have for taking a photograph.

All you have to do is to play around with the f/stops and shutter speeds until you center an arrow visible through the viewfinder.

Why not rely entirely on the automatic light meter? You can in the beginning if it makes everything easier for you. But if you want to become a good photographer, you should understand what shutter speed and f/stops are all about.

There are times when a light meter can't give you the answers. (A light face against a dark wall. The light meter will read the mass of the dark wall, you'll open your camera too much and you'll overexpose that light face.)

A light meter can't tell you what your most effective shutter speed is. Your meter might give you an okay signal for a shutter setting of 60 and an aperture of f/11.

You are the one who has to have enough sense to know that you can't catch a moving tractor at that slow shutter speed. So you increase your shutter speed to 250 and open your aperture to f/5.6.

The light meter will blithely say okay again, because you have gone up two settings in your shutter speed and increased your aperture by two settings.

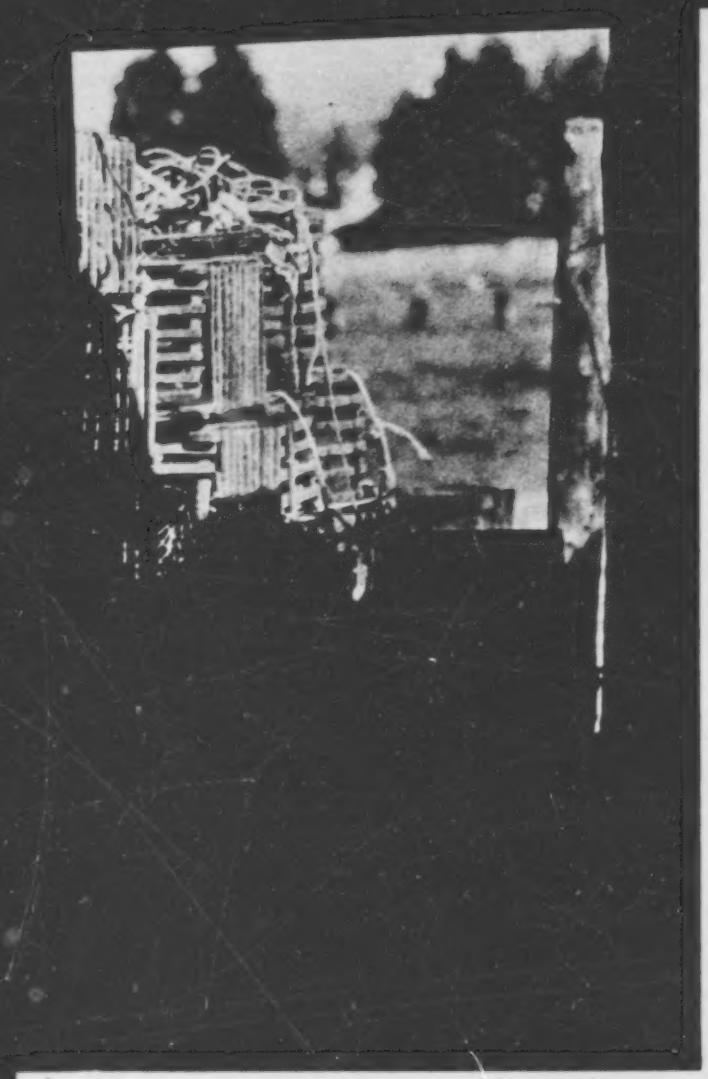
Both ways work according to the light meter; only the last setting will give you a clear photograph of a moving tractor.

As you grow more expert, there are other things you will want to know about. Among them is depth of field.

The best way to understand depth of field is to keep in mind this principle: you can see greater distances through a little hole than through a big one.

The camera works the same way.

Mark Emerson's light meter took a reading from the light around Anne Gorham and underexposed her in photo above. Below, the light meter read the dark wall and overexposed her.



Decreasing depth of field

To gain focus for greater distances in front of and behind the subject, or to have greater depth of field, the aperture must be small. With a wide opening, there is little depth of field.

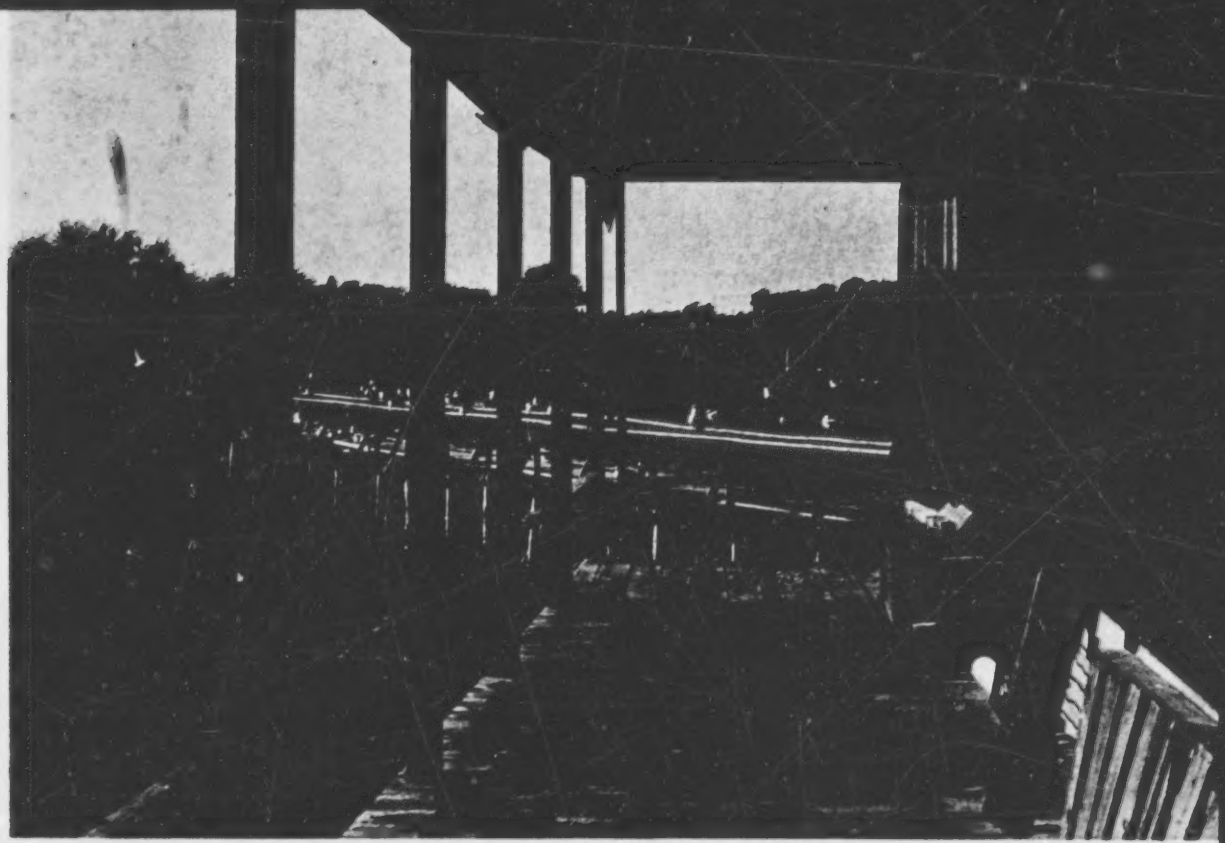
Stopping down the lens (making the hole smaller) increases the depth of field, making the foreground and background clearer. Opening the lens makes the foreground and background fuzzy, indistinct.

Sometimes you will deliberately decrease your depth of field.

Let's say you have an ox in the foreground, but you don't want to include the garage and car behind him. You haven't the courage to move the ox yourself, and you can't angle your camera any way to avoid the car and garage.

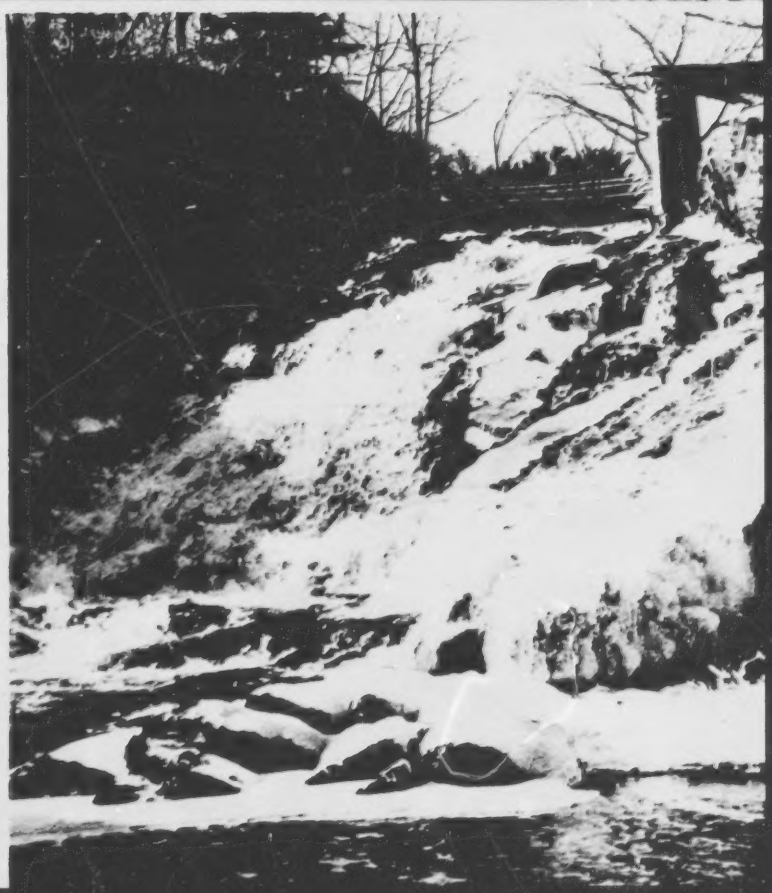
You can focus on the ox and open your aperture until the ox is clear, but the car and garage are blurred. Most 35 mm. cameras have a pre-viewer button which will tell you when you press it what is in focus and what isn't before you take the picture.

Opening the lens wide reduces the background and foreground area in focus, as in these photos. Above, looking at lobster traps from inside a bait shed. Below, a hand that works in the soil. (Salt *photos by Seth Hanson).*



Increasing depth of field

Stopping down the lens (small aperture) makes the background and foreground area sharp, as in these photos. (Salt photos by Robert Verrier, above, and Mark Emerson, right)



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Photocopying

Salt *photographer Anne Gorham moved in close to photocopy this old portrait, but the figures are not as sharp as they could be because she focused on the glass instead of the images beneath the glass.*

How do you copy old photographs or maps or documents belonging to your contacts that you would like to use in your magazine?

If you have a nearby printer and your contact trusts you, then you might do what the *Salt* kids often do. Borrow the old photograph, take it to your printer to be professionally photocopied, and then return it right away. This will give you the clearest possible reproduction.

Nobody needs to be told how important these old photographs and documents are to the people you interview. They wouldn't have bothered to save them all these years, otherwise.

You may not want to take a chance on borrowing them, especially if you live at some distance from your printer. You may want to copy them on the spot, as *Foxfire* kids always do and as *Salt* and other magazines sometimes do.

Here are four basic pointers to remember when you're trying to photograph old pictures, gathered from kids who have done it and from professional photographers.

1. Watch out for reflections. Reflections are your biggest bugaboo when it comes to photographing a photograph, because the surface of a photograph is shiny.

Photograph with natural light from a window if you can, because that will give you a more evenly distributed flow of light than a light bulb.

If you can leave a photograph hanging on the wall to copy it, fine. If not, position it so that it picks up the least amount of reflection.

As a last recourse, stand to the side of the picture and shoot from an angle. Do this only if it is impossible to get a straight on shot without reflection and you cannot

move the picture to another place. You will have distortion shooting from an angle.

2. Make sure the photograph or document is flat in front of you. If it's at an angle, leaning against the wall, you may have the top in focus but not the bottom.

When you can't get the photograph flat, try to position your camera at the same angle the photograph is in, so that top and bottom will be in focus.

Make sure the whole picture is in focus, by checking it out with your pre-viewer button, which tells you when you press it what is in focus and what isn't.

3. Shoot at a high aperture setting to get more contrast. When you take a picture of a picture, you lose contrast. The picture of a picture, will be flatter, more two dimensional.

If you shoot at a higher aperture (smaller opening), you will get a more contrasty picture.

This means you're going to have to do something your light meter tells you not to do.

First check your light meter to see what it says. Maybe you get a reading of f/5.6 with a shutter speed of 125. Go along with your light meter enough to take one shot at that setting.

Now start closing down your aperture. Every time you raise the aperture setting one, lower the shutter speed one setting. (Remember how aperture and shutter speed work hand in hand.)

So you set your aperture at f/8 and lower your shutter speed to 60. Take a shot at this setting.

Now try a setting that has an ever better chance of success if you can hand hold your camera at a shutter speed of 30 (or if you brought along a tripod). Set your aperture at f/11 and slow your shutter speed to 30. Shoot one or two pictures at that setting.

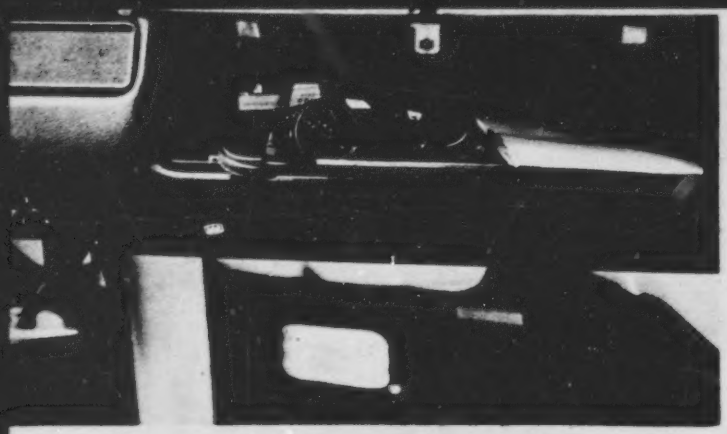
It's time to go for bust now. Close down your aperture to f/16 and slow the shutter speed to 15. Brace the camera if you are hand holding, or use a tripod. If you can get this shot, it will probably give you the best photograph of a photograph.

Too far away. The Salt photographer should have moved in to frame only the old photograph.

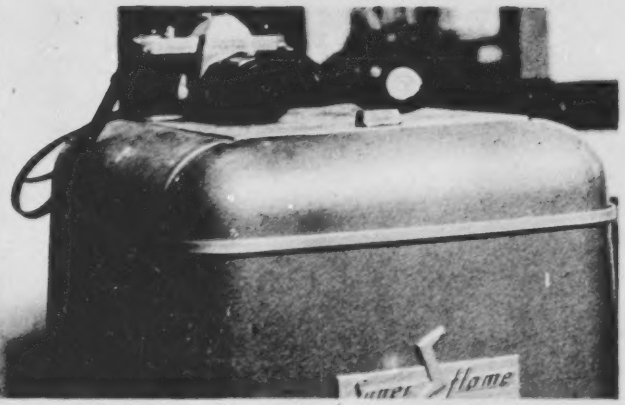
4. Move in close to the photograph you want to copy.

People tend to forget about all the objects that surround the photograph they are trying to copy. You don't want the surrounding objects. If you photograph them, you'll have to crop them away, and what's left won't be as clear as it would be if you had focussed only on it.

You should be only a short distance from the photograph you want to copy, close enough so that you see only it through the viewfinder of the camera.



Camera care



Above, two bad places to put a camera because cameras don't like heat. (Salt *photos by Anne Gorham).*

Some words about how to take care of a camera and of film.

The worst enemy of the camera is moisture, especially salt water. Don't let your camera get wet. Don't store it in a damp spot or a damp room.

When you bring a camera into a warm room after you have been outdoors in the extreme cold (Maine, Minnesota, Alaska), moisture will condense on the camera. There's a trick you can use to avoid this. Before you come inside, put a plastic bag around the camera so that the moisture can't condense on it.

Watch out for excessive heat, probably camera enemy number two. Don't put the camera down near a radiator or stove. The best place to keep it is in a cool, dry place.

People, rather than moisture, can sometimes turn out to be the camera's worst enemy.

Don't touch the lens of the camera. (Acid from the skin is bad for the lens.) Protect the lens at all times so that you don't scratch it.

You can do wonders toward prolonging the life of your lens if you keep a skylight filter over it. A skylight filter is simply a clear glass filter that fits over the lens to prevent scratching.

When you're using the camera, keep the strap around your neck. The strap is a safety device that will catch the camera if you lose your footing or your hand slips.

How do you clean a camera?

An ounce of prevention: keep it from getting dirty and you won't have to clean it as often. Keep the lens cap over the lens when you're not taking photographs. Keep the camera case on when you're not loading or unloading film.

When the lens is dirty, clean it with lens tissue. (Not with kleenex, which leaves fuzzy particles on the lens.) You can use liquid lens cleaner, but it's trickier than tissue. You have to be sure you don't apply too much, because the excess hardens on the lens.

Use a camel hair brush to clean dust from the camera lens. (Salt *photo by Anne Gorham)*

Crumble the lens tissue into a wad when you use it, so that your fingers won't touch the lens as you press on the thin tissue. (Remember: acid from the skin is bad for the lens.) Then firmly but gently wipe the lens in a circular motion.

The camel's hair brush you use in the darkroom is also good for cleaning dust off the lens and inside the camera.

The same precautions about moisture and heat that apply to the camera also apply to film. Film should not be exposed to excessive heat or kept in moist places.

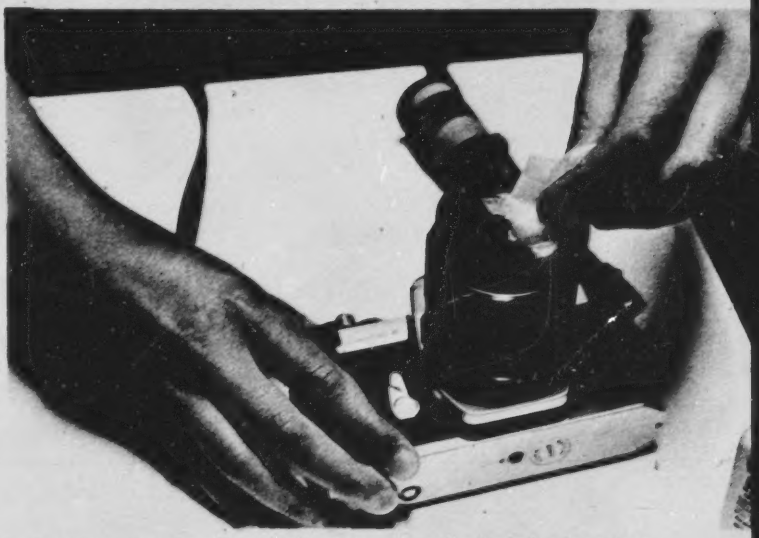
Keep film in the film can before you use it and after you use it. The plastic film can was designed to protect film from moisture and heat.

Taking care of your camera and film is essential.

Wait until you see that great shot you took of Aunt Arie spoiled by your own big thumb print on the lens. Or until you see that summer scene you shot with all those fuzzy particles drifting through the sky like snow.

You'll develop respect for a clean camera fast. Darn if it doesn't hurt to lose a fine photograph with a scratched or dirty camera!

Photo above, applying lens cleaner to a grimy lens.



Above, crumble the lens tissue and wipe the lens in a circular motion.

Your own thumb and dust particles. (Salt *photo).*

Below, cleaning inside the camera with the camel hair brush. (Salt *photo by Anne Gorham).*

Learn by your blunders

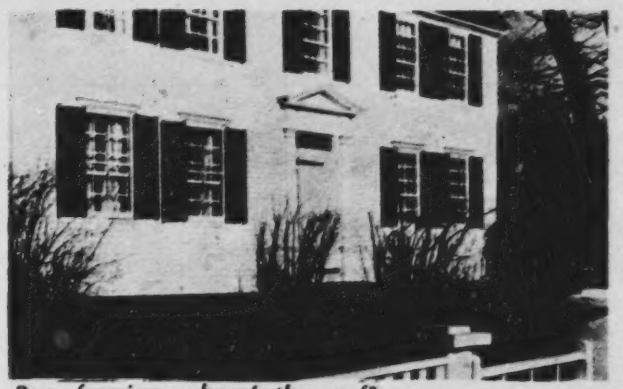
Our goal in these pages has been to help you become a sensitive photographer able to produce clear, sharp photographs that say something.

If you decide to go on farther, to become highly advanced in photography, you will need to learn more. You will need to know how to handle other lenses in addition to a standard 50 mm. lens, such as wide angle and telephoto lenses. You will want to use color filters to control your black and white prints. You will want to learn color photography.

Most kids find that the photography bug is easy to catch. You won't catch it by reading words, nor will words alone get you where you want to be as a photographer.

Much of photography is best learned by doing. Learn by your blunders, by your beginner's luck, by the shots you hadn't expected to get but did.

Above all, experiment.



Poor framing—where's the roof?

What are you after—the ear, the shoulder, the cigarette?

Bad background—get away from that car or reduce the depth of field.

Your eye begs for the peak of this roof.

Too busy—no center of interest.

Catching a voice . . . recording

Joel Cook's 87-year-old great uncle set him straight about the tape recorder Joel brought into the one room fishing hut where "Uncle Skeet" lives on Deer Island, Maine.

"That black voice box" was not to be taken lightly. For Skeet McDonald, who still hand hauls his own lobster traps, the tape recorder was an awesome thing to be regarded with the suspicion it deserved.

Ida Allen feels the same way as Skeet about the power of the recording machine. Ida is one of the early settlers at Moxie Falls in the logging country of northwestern Maine. Records are unclear about Ida's age. Some folks think she must be about 90; she thinks she's younger than that.

Ida chortled with glee as she showed the *Salt* kids her old horn type phonograph produced by Thomas A. Edison. She wound it up, put on the cylinder record and let it play "When the Mist Has Rolled Away".

"I can still remember the night my brother brought that home," said Ida. "They got all us younger kids up from bed to hear it. First one around here. My brother worked two months in the woods for $5 a month to buy this. Cost him $10."

Some of the people you interview grew up in a world without tape recorders or phonographs. To them, putting the human voice on a tape or record is still a marvelous thing.

Until you talk with them, you probably won't feel any wonder about such inventions. Maybe tape recorders are as familiar to you as the back of your hand. Maybe your first squall as a red faced infant

Ida Allen with her Thomas Edison horn phonograph playing "When the Mist Has Rolled Away". (Sally photo by Mark Emerson).

was recorded. Talking to Uncle Skeet and Ida makes you realize how different the world was 80 years ago.

Even though you feel familiar with tape recorders in general, be sure you know all about the particular tape recorder you'll be using before you go on an interview.

Get out the manufacturer's operating manual and study it. The models have varying capabilities and you should know exactly what they are.

Where do you plug in the hand microphone? Jim Renfro of *Foxfire* will tell you to watch out about that. He did what the

manual for a Sony TC66 said couldn't be done.

During an interview on logging with Millard Buchanan, Jim managed to straddle the prongs of the hand mike, with one prong plugged into monitor and the other into microphone. He didn't get anything, just wiped out his tape.

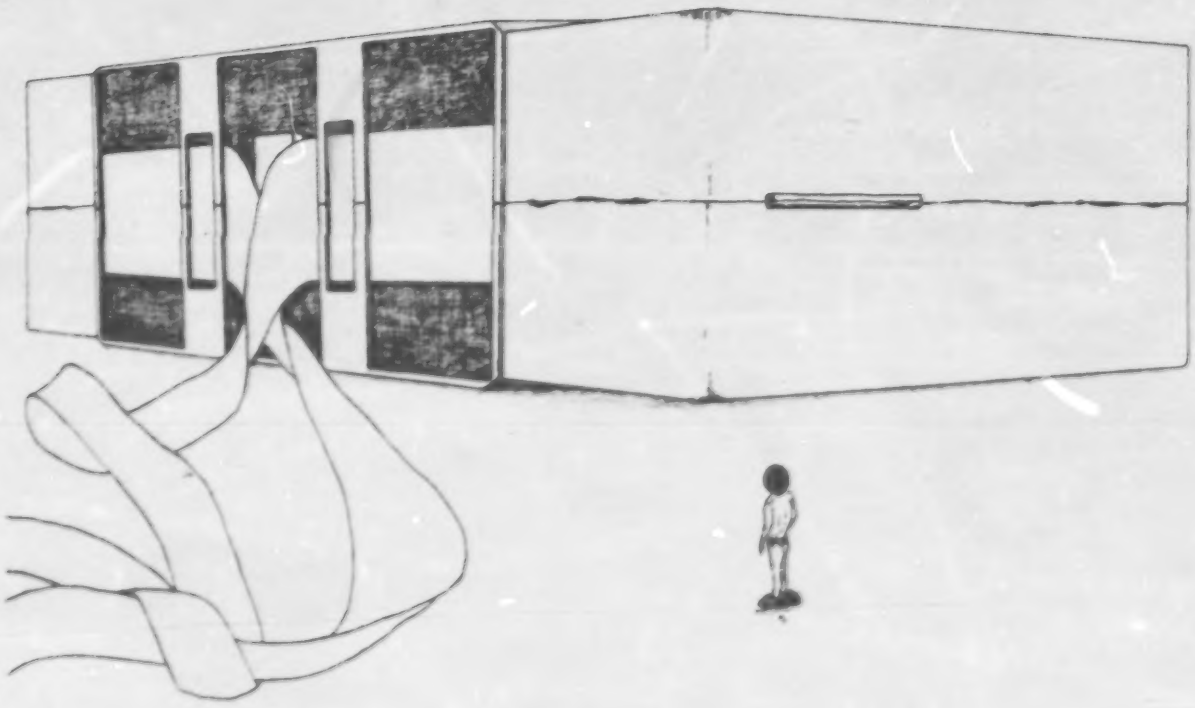
Which buttons do you have to push down to record? (Usually two, record button and forward button.) Lyman Page of *Salt* will warn you about that one.

Lyman did a monumental job with dozens of interviews on a story about Maine barns. But for two whole hours, with one of his most important contacts, he didn't have the record button down. So he had to wind up his courage and ask the guy if they could do it all over again. Answer: yes.

"Another problem I had was batteries," recalls Lyman, grinning ruefully. "I had to interview a person twice because the batteries went dead. What had happened was they were fine when I checked them, but they were on the verge of a breakdown. Half way through the interview they DIED!

"If you do have my luck with batteries, *there is a trick you can try to transcribe a* tape recorded on dying batteries. Don't transcribe plugged into an outlet. (The machine will turn too fast for the tape and it will sound like Donald Duck.) Trans-

Don't forget to press down two buttons when you're recording, forward button and record button. (Salt photo by Anne Gorham).



Those big tape cassette problems. (Salt sketch by Regan McPhetres).

scribe on low batteries. We at *Salt* always keep a *marked* set of low batteries around in case we do have such problems.

"The cassette tape can also screw up. Sometimes, hopefully during transcribing if at any time, the tape will get caught in the recorder. If you're lucky, the problem will be purely external. If it is, then it's just a question of carefully straightening out the crumpled tape and rolling it back into the cassette.

"If your cassette has internal ailments, then you have to take it apart and straighten out the rolls of tape, an extremely tedious job.

"There is one other problem I can think of. You might get 15 minute tapes. If you do, return them as quickly as possible. You'll drive yourself insane flipping over cassettes every 15 minutes."

Lyman is one of the best inerviewers *Salt* has ever had, but he always seems to have more than his share of problems getting the interview down on tape. That's why he seemed the logical person to warn you about recording pitfalls.

Sometimes you may want to over-ride a built-in mike with a hand microphone. Nanih Waiya *interview above.* (Nanih Waiya *photo).*

The manufacturer's manual will tell you some important things about cleaning the tape recorder. The heads must be cleaned regularly if the recorder is to operate properly.

Spend time with the tape recorder learning to operate it efficiently before going on your interview.

Learn to insert a cassette tape rapidly, with the bulk of the tape on the left side feeding from left to right.

As you insert it, check to see whether the tape is firmly wound. If it droops loosely, wind it so that it is firm. Take a pen or pencil, insert it in the sprocket below the loose tape and turn it in a direction opposite to the way the tape will be unwinding until the slack is taken up.

Now test the tape recorder. How far away can you stand and have it record your voice clearly? Stand on all sides of it and record. Does it have a "deaf" spot somewhere?

Experiment. Even though you have a built-in mike, you may want to over-ride it because experiments have shown you get better reproduction by getting closer.

Play your voice back and listen to it carefully. Are your first few sentences missing? That's because the tape has a short leader that must wind off before any recording is done. Decide about how long you need to wait for the leader.

If you've played around with the tape recorder enough to handle it well almost without thinking, you're ready for some specific pointers about recording an interview.

1. Every time you go on an interview, check out each piece of equipment to be sure it is functioning properly. Check your tape recorder, your hand microphone, your batteries.

2. Carry spare cassette tapes, twice as many as you think you'll need. You may think someone will talk to you only an hour, but he might go on for two and a half hours.

One of your tapes might tangle. (It happens rarely, but enough to prepare for.) Don't waste time trying to fix the tape. Get it out of the recorder fast and insert another tape.

Tightening a loose tape with a Bic pen. (Salt *photo by Anne Gorham).*

3. Identify the tape at the beginning and end. Tell the date, who you're going to interview, what you plan to talk about, and the names of the people going along on the interview.

"Today is September 27, 1977. We are going to interview Sarah Spooner about basket weaving. The interviewers are Nancy Beal, Laura Smith and Richard Merrill."

That's just routine. At least it usually is. The opening announcement for one of the first interviews for the Virgin Islands magazine, *All-ah-we*, was far from routine.

It went something like this: "It's June 20th, 1974 today and we are on the island of St. John on our way to see Miss Martha Greer, an early settler here. The interviewers are Jane Simond and . . . (long pause). This is Jane Simond coming to you to do an exclusive interview from the moon. Our car has broken down on the road. The natives of St. John are very friendly as they pass us by. They wave at us . . ."

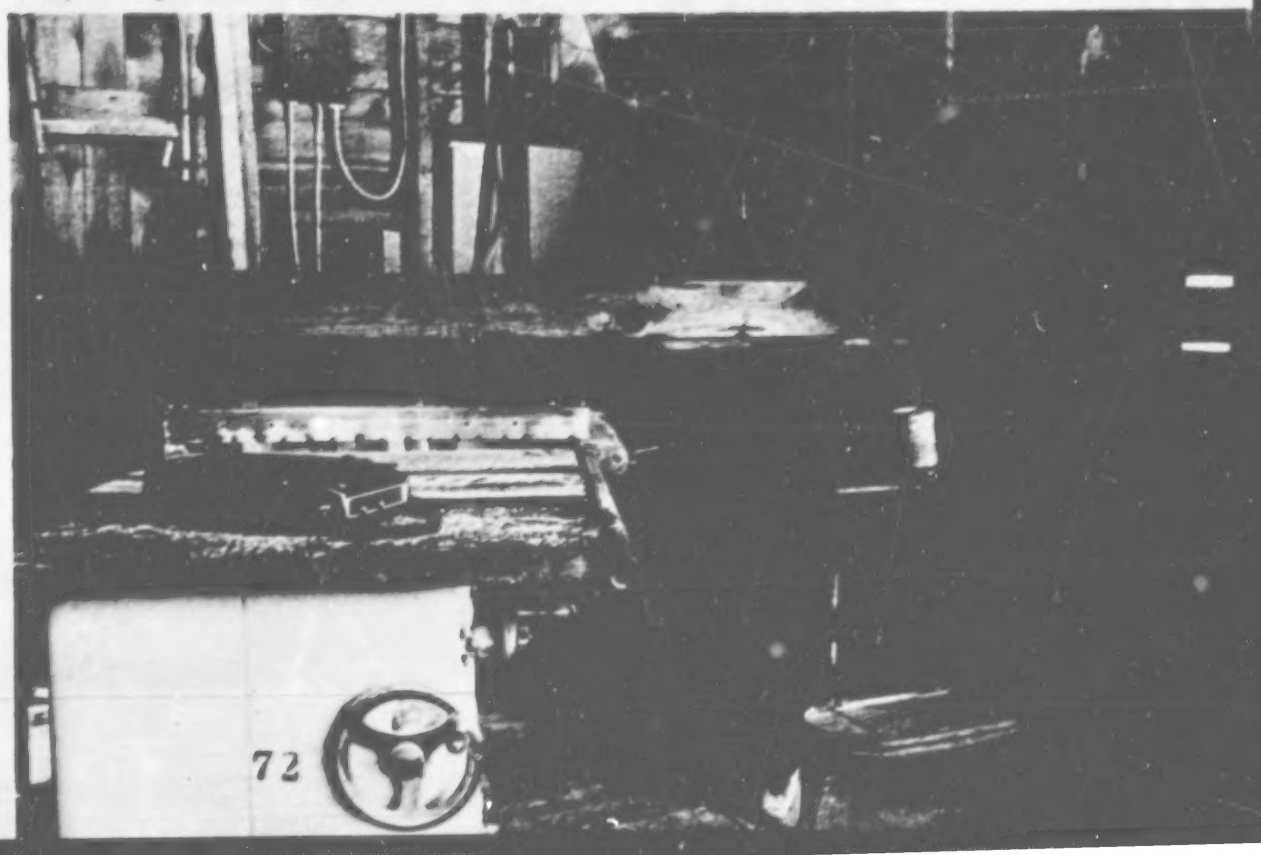
It's best to tape your opening statement *before* leaving for an interview. That gives you a quick check on whether the tape recorder is working right. When the interview starts, you are ready to flip on the recorder without delay.

Why not rely on the written identification you put on both sides of the tape? Because stickers fall off or can't be read or get smudged. A taped identification will last as long as the tape.

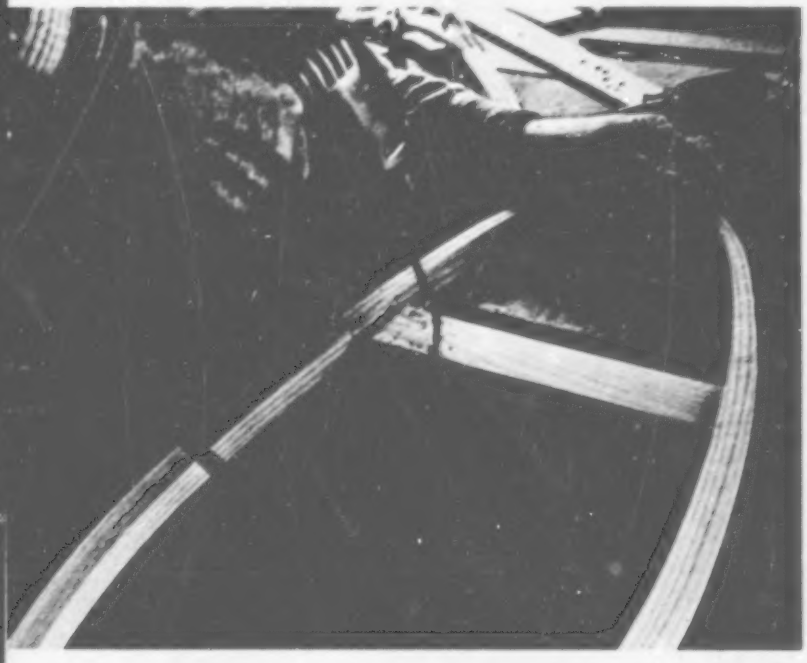
Besides, your taped announcement says to the listener: this is the beginning. At the close of the tape, the announcement makes clear: this is the end.

4. Position your tape recorder so that it will have the best chance of capturing the voice you're after. Now all the experimenting you did before as you tested the machine should stand you in good stead.

Poor positioning for a Salt tape recorder—next to the saw during an interview on snowshoe making. (Salt photo by Anne Gorham).



Watch out for background noises that overpower the voice you're trying to tape, a whinying horse, squealing drill, cackling hen. (Bittersweet *photo above,* Salt *photo below).*



5. Watch out for noise detractors that can blur or drown out the voice you want.

For example, two girls from *Salt* stationed their tape recorder on an innocent looking radiator top that was close to the man they were interviewing. It was one of those covered radiators and the girls figured it would be about the same as a table top.

They figured wrong. The tape recorder made a strong recording of all the inner rumbling and gurgling of the radiator with the man's voice faintly in the background. The girls were doing some rumbling and gurgling themselves trying to transcribe that tape.

If you have to hold the mike, hold it still. Your fingers moving on the mike can produce thunder on the tapes.

Watch out for background noises that could turn out to be foreground noises, carrying everything else with them: motor choking, dog barking, chickens cackling.

If it's an occasional noise, you can repeat the few drowned out words into the tape recorder yourself. If it's constant, like a drill or loud traffic, try to move to a quieter spot.

There will be times when you have distracting noises and there's nothing you can do about it, because the noise goes with getting the story.

If someone is showing you how to make a lobster trap, and that's what the story is going to be about, then you're just going to have to put up with a lot of hammering on that tape. If the man is right handed, get on his left side and get that hand mike in close to him.

When you can't hear the answer, you can be sure the tape recorder can't. "What?" you yell. "Did you say you have to use copper nails?" Try to catch the answer the second time around.

Background noises can be a nuisance, but they also add flavor and fun to the whole business. It's not too unusual to walk into the headquarters of one of the magazines and hear a rooster crowing from a tape playing in one corner, a fog-

horn blowing on a tape in another corner, and a tractor roaring in a third corner.

More than once, kids or advisors or chance visitors have paused on the threshold to laugh at that wild mixture of sounds.

6. Remember that tape recorders capture sound, not gestures.

Instances when you are likely to get answers in the form of gestures instead of words were pointed out in the section on interviewing, page 32. People often answer with the nod of a head or by pointing or by measuring distances with their hands. It's up to you to translate those gestures into words that your tape recorder can pick up.

7. Keep an eye on your tape.

Glance at it frequently to be sure it is feeding smoothly and to be prepared when it ends. If your tape snarls or the batteries go dead, you should discover it in an instant, not ten minutes later.

8. Don't lose time changing cassette tapes.

Be ready, as your tape nears the end of one side to flip quickly to the other side, or to a new tape. It's easy to lose valuable words if you fumble around.

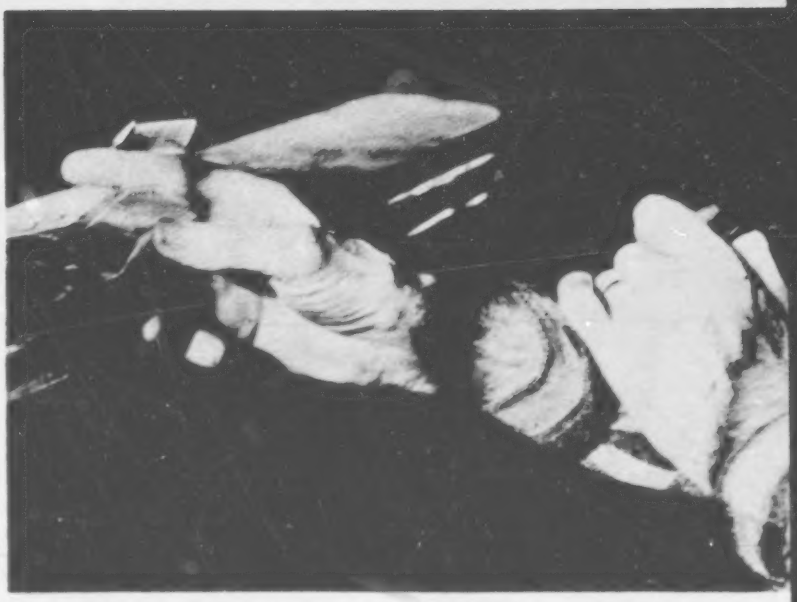
Some oral historians recommend that you time your recording by checking with your watch.

Don't do that. Don't keep glancing at your watch. It will kill the free flow of talk from your contact, who will think you are bored. To all of us, a glance at the watch means the desire to leave.

Your contact will feel much less squelched if you glance at your tape recorder to see how things are going than if you glance at your watch.

If there is a pause in talk when you are only a moment or so from the end of the tape, you might flip it then instead of waiting. Make your fingers so familiar with the tape recorder that you could insert a new tape in the dark.

When you have more than one interviewer, the tape recorder and person handling it can often be to one side, instead of smack in front of the contact. This



Pointing hands can't be recorded. When people answer you by a nod of the head or a pointing finger, translate those gestures into words that your tape recoder can pick up. (Salt *photos).*

makes changing of tapes less distracting, and allows the contact to relax more.

9. Identify the tape at the end of the interview just as you did at the beginning. This is double protection, and lets the listener know the interview has ended.

10. Get a filing number for your tape just as soon as you get back from the interview. Write that filing number on the tape immediately. More on that later.

11. Fill out an interview form, so that there will be a written record that the interview took place. *(See sample interview form, page 120.)*

12. Make out index cards for the interview. A sample cross indexing system is described on the next page.

13. If your group has decided to preserve its tapes permanently, without erasing them, break off the two tabs, as shown on page 79. Now the tapes cannot be erased accidentally or wiped out by having something else taped over them.

Make out interview forms and index cards for your interview. (Salt *photo).*

Filing tapes

How do you get a filing number for your tapes, as suggested in point ten above? Why do you need one anyway?

At first, when you have taped only a few interviews, filing numbers don't seem important. So you stick the six Reid Chapman tapes from three interviews into an envelope and file them under "C" in a box or drawer. You can remember that Reid talked about farming, about hunting, about fishing and about the old railroad, as well as about himself and his childhood. The other kids can remember what is on their tapes, too.

Then you go on other interviews. Instead of 15 tapes you have 30, then 50, then 100. New kids come into the group; old ones graduate. Who is going to remember now what is on all those tapes?

The answer is nobody. In order to know what you have and to be able to put your hands on it easily, you have to have an efficient filing system.

Many of the magazines have adopted a filing system for cassette tapes which works well for them and which you might want to try.

Interviews are filed by a set of numbers in which the first two numbers represent the year. So every interview made in the year 1976 would begin with 76.

The number after that tells in what order the interview came. Let's say you have a filing number of 75:11. That means yours was the eleventh interview made by your magazine in the year 1975.

Everything having to do with that interview would then be filed under the number 75.11. The tape, or tapes, the written transcription of the tape, the photographs, the negatives, and in some cases, even the final story.

How do you know which number was used last so that you can take the next one? Post a list of numbers in a handy spot, maybe on the cabinet where you store the tape recorders.

When you return from an interview, check the list to see which was the last to be crossed off. Then you take the next number and cross it off. Let's say the last number was 75:10. You take 75:11.

Cross indexing

How do you find an interview if you don't already know that it was filed under the number 75.11?

The answer is: set up cross indexes. Begin by filling out an interview form, as suggested in point 11. From the interview form, you can later make index cards.

Keep two types of files. One of those files should be a running file. This would simply list 75:11 and tell the basic facts: who was interviewed, what the interview was about, who the interviewers were, who did photography and the date.

9/26	74.18
Cont: Reid Chapman	Addr: Main St. West Kennebunk
Inter. by: Regan McPhetres, Ernest Eaton, Seth Hanson	
Photos by: Seth Hanson	
Subjects: childhood	fishing
farming	old railroad
hunting	

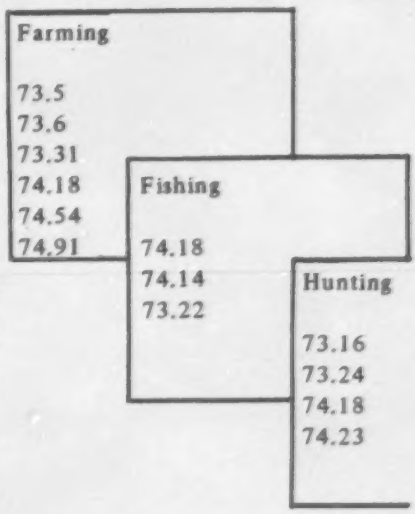
The second set of files should be by subject. Let's say we're talking about a Reid Chapman interview in which Reid talked about himself and his childhood, about farming, about hunting, about fishing and about the old railroad. The tape number for the two tapes is 74:18.

First you'd make out a card for Reid. (Or add 74.18 to a card he already has.)

Chapman, Reid

73.5
73.6
73.26
74.18

Then you'd check through the card files to see if there is already a card for farming. If there is, you'd simply add your tape number, 74:18. If not, you'd make one out. You'd do the same thing for hunting, fishing and railroads.



Anybody who wanted to find the Reid Chapman interviews could readily find them.

And anyone who wanted to put together material on fishing could readily find that. The tape numbers alone wouldn't

Roy Dickerson laughing with Happy Dowdle during a Foxfire interview. (Foxfire photo).

mean much on the fishing card. That's where the running file helps. You can consult that to see exactly what's on each of those tapes. If you want more complete information, before listening to the tapes, you can consult the interview forms.

The system bogs down if kids forget to make out file cards on their interviews. It helps to have a volunteer who will check through the interview forms from time to time to see whether file cards have been made.

New groups often start with a hit or miss filing system, then develop a much better one as they see the need for it. Hours of searching through transcripts for a vital piece of information (which tape? which transcript?) will usually do it.

If you can't find something, you can't use it. That's what filing is all about.

To erase or not to erase

Are you going to erase those tapes and use them again after you have transcribed the words from them?

Or are you going to preserve those words on tape so that they can be heard, as well as read, by future generations?

In the interests of economy, several groups have teetered on the edge of erasing the voices of people like Aunt Arie and Reid Chapman telling about unique experiences that some of us many never have, unique experiences that may pass from our modern world and *nobody* will ever have again.

Not only are these tapes valuable pieces of oral history, but they also become important to the families of the people you interview.

Foxfire, with its ten years of experience, reports many instances of families seeking copies of taped interviews after the contact has died.

Once a three-year-old girl was brought in by her parents to hear the taped interview of her grandfather, who had died before she was born.

Only one Caribbean group has ever chosen to erase any tapes, and this was done most reluctantly because tapes are scarce and costly there.

Others have backed away from destroying oral records of human experiences that they have collected. They have decided their tapes were living things—the kind you can't put a value on—but certainly worth infinitely more than the money that bought them.

Do you erase what Aunt Madge says during a Peenie Wallie *interview?* (Peenie Wallie *photo).*

Or do you break off tabs as shown and preserve her voice?

New groups often ask what kind of tape recording equipment they should use for interviews.

If you're tramping through the woods on a wild honeybee hunt or kneeling beside a boat while it is being built, a light weight shoulder model recorder that uses cassette tapes is handiest.

For that reason, all the projects use cassette tapes rather than reel-to-reel recording. (Except when recording music; then reel to reel gives the fidelity you need.) The battery operated recorders can be plugged into an electrical outlet when indoors.

If you want to convert your cassette tapes onto reels later, you can. *Adobe* Magazine in Colorado is planning to do this.

Tape recorders with built-in condenser microphones and a hand mike offer double protection. If the hand mike is mislaid, you have the built-in mike. With the two microphones, you have more control in recording. Sometimes one of the mikes works better than the other in a particular situation.

Two features make transcribing easier: a pause button, to give you time to write down the words; and footage numbering, so that you can readily find what you want to find on the tape. (If your group can afford it, you might want to buy a Craig transcriber with foot pedal.)

Tapes with 15 minutes on each side are too short, as Lyman Page noted. The interview has hardly begun when you need to flip the tape. It's a nuisance both for you and the person you interview when you must constantly change tapes during an interview.

The tape that is used on cassette tapes is thin. For this reason, it's a good idea to stay away from tapes with 45 minutes on each side. They tangle and break too easily.

Your best bet is a tape with 30 minutes on each side.

In the long run, you're also better off to buy good quality magnetic tapes, rather than the cheap supermarket specials that often crackle and pop the way breakfast cereals are supposed to.

Laurie Brunson of Foxfire interviewing Claude Darnell. (Foxfire *photo).*

Cassette tapes should be stored in a cool, dry place. To keep them limber and prevent cracking, you should run them through the recorder at least once a year after you store them.

Now is a good time to talk about saving those tapes for posterity. We have already agreed that they are invaluable and should be preserved.

To insure their safety, as well as share their content, you may wish to allow copies of the tapes to be stored in state historical archives or state university archives.

Foxfire, Salt and several other magazines have made such an arrangement for the preservation of their tapes. In sharing your tapes with state or university archives, you will want to stipulate in a written agreement that you retain sole publication rights of the material in the tapes.

A recent letter published in the "Letters to Salt" section of the magazine may convince you of the immense value professional archivists place on the material you are gathering.

"I want to encourage you to consider depositing of tapes, letters, notes, etc. collected in connection with the project. They ought not be destroyed but preserved in an institution like ours for future reference and research. The tapes and notes *must* be preserved."

Frances C. Hartgen Head Special Collections
University of Maine at Orono

Sample of written agreement covering gift of tapes and records for historic preservation.

DEED OF GIFT

THE HIGHLANDER RESEARCH AND EDUCATION CENTER, hereinafter referred to as the donor, hereby gives, donates, and conveys to THE STATE HISTORICAL SOCIETY OF WISCONSIN [the Society] the gift of the archives of the Highlander Folk School and the archives of the Highlander Research and Education Center for permanent preservation in the Society's Manuscripts Library and for administration therein by the aurthorities thereof in pursuit of an active program of research. The gift of this material is made subject to the following terms and conditions:

1. Title to the materials transferred hereunder will pass to the Society as of the date of the delivery of this material to the physical custody of the State Archivist. It is understood that the Society will be the repository for the Highlander Archives and will receive, from time to time, additional materials of an archival nature.

2. It is the donor's wish to make the material donated to the Society by the terms of the instrument available for research. At the same time, it is the donor's wish to guard against the possibility of its contents being used to embarrass, damage, injure, or harass anyone. Therefore, in pursuance of this objective, and in accordance with the provisions of Sec. 44.015 [3], Wisconsin Statutes, 1969, the donor and the Society may designate portions of the Highlander Archives as restricted materials and may agree upon special conditions for their use. Such restrictions and special conditions shall not apply to employees of the Society engaged in normal archival processes. With the exception of restricted portions, the archives will be arranged, catalogued, and made available for research by the Society immediately upon completion of the organization of the collection.

3. Any person wishing to quote from the papers of any person still living, must first receive written permission from that person.

4. It is understood that all materials not retained with the collection will be returned to the donor.

5. The President of the Highlander Research and Education Center, or his designated representative, reserves the right to withdraw portions of the archives on temporary loan. When feasible, copies of requested materials will be acceptable in lieu of original materials.

6. All literary property rights in the Highlander Archives are retained by the Highlander Research and Education Center. In the event of dissolution of the donor organization, all literary property rights will be transferred to the State Historical Society of Wisconsin.

The State Historical Society of Wisconsin will exhaust all available legal remedies to maintain and protect the above contractual agreement, based upon the statutory authority granted under sec. 44.015 [3].

/Myles Horton / Signature
Witness

/Michael S. Clark/ Signature
Michael S. Clark, President
Highlander Research and Education Center.

Getting it down on paper

from film to print
from tape to transcript

Guariquen staff members begin to get it down on paper.

You just got back from an interview. It was a good one. You listened to part of the tape in the car on the way back, you and Mark and Chris. The voices are clear and strong. In your pocket you have a roll of exposed film and there's another exposed roll in the camera.

What you have gathered at the interview with your camera and tape recorder now rests on film and tape.

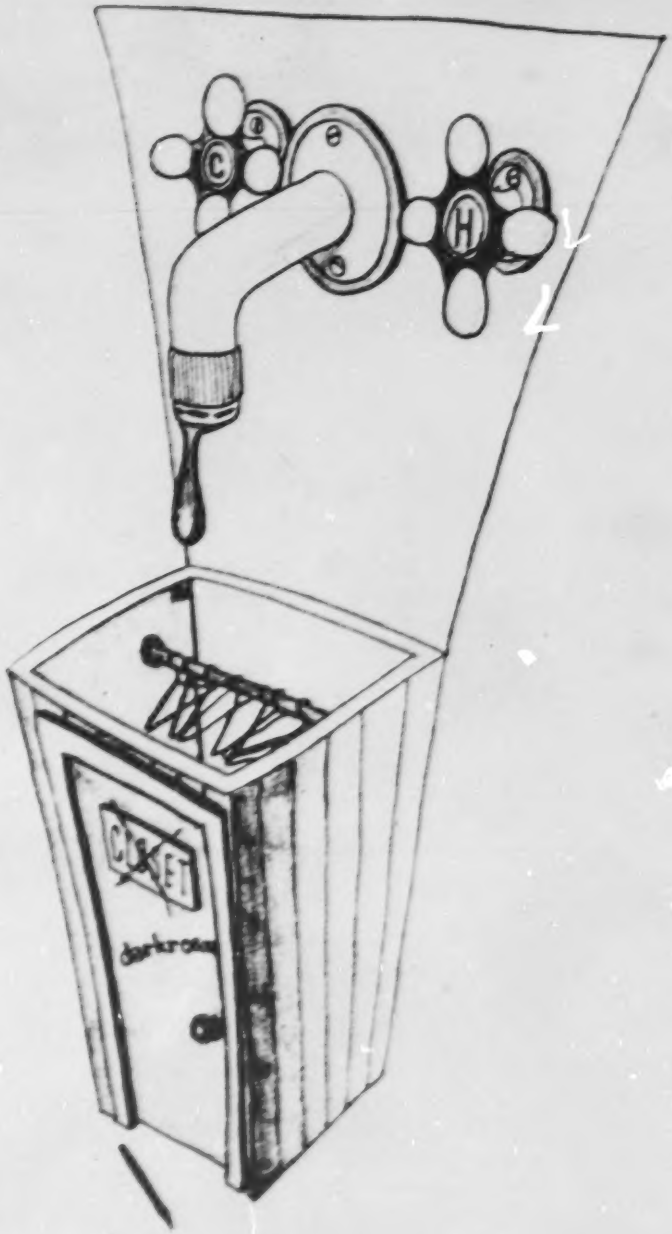
Nobody has to tell you what the next step is. You want to know right away how your film turned out, just as you wanted to know right away how your tape was.

You need to get into a darkroom with your film to make prints on photographic paper; you need to transcribe the spoken words on the tape into written form on paper.

Here are some basic pointers about darkroom work and about transcribing offered by professionals, by student staff members and by their advisors.

82

Dark Room



Sketch by Alan Weintraub of Salt.

Every photographer has his own method of developing and printing film. Talking about darkroom techniques is pretty much like giving a cooking lesson.

To a beginning cook learning to make frosting for a cake, you say, "Stir in two cups of sugar." An advanced cook ignores the exact measurement of two cups, and with the assurance gained from experience, simply adds sugar until the texture of the frosting is just right.

So it is in the darkroom. You'll need some specific procedures and measurements to guide you in the beginning, but when you feel at home in the darkroom, you'll vary those procedures and measurements to get the best results.

There are a few unchanging rules. All materials used in the darkroom, as well as the darkroom area itself, should be kept as clean as possible.

A second rule: guard those negatives. They are extremely fragile and should be kept in glacene or plastic negative envelopes when not in use.

Always handle negatives by the edges. This applies from the time the film is taken

from the cassette to the time it is stored safely in a negative file.

Don't drop negatives on the floor, where they can fall in puddles of spilled chemicals or water. Don't even put them on a raw counter. Set them on a sheet of clean white bond paper until you have them in negative envelopes (or sleeves they are sometimes called).

If you get chemicals on your fingers at any time, wash your hands before picking up the negatives.

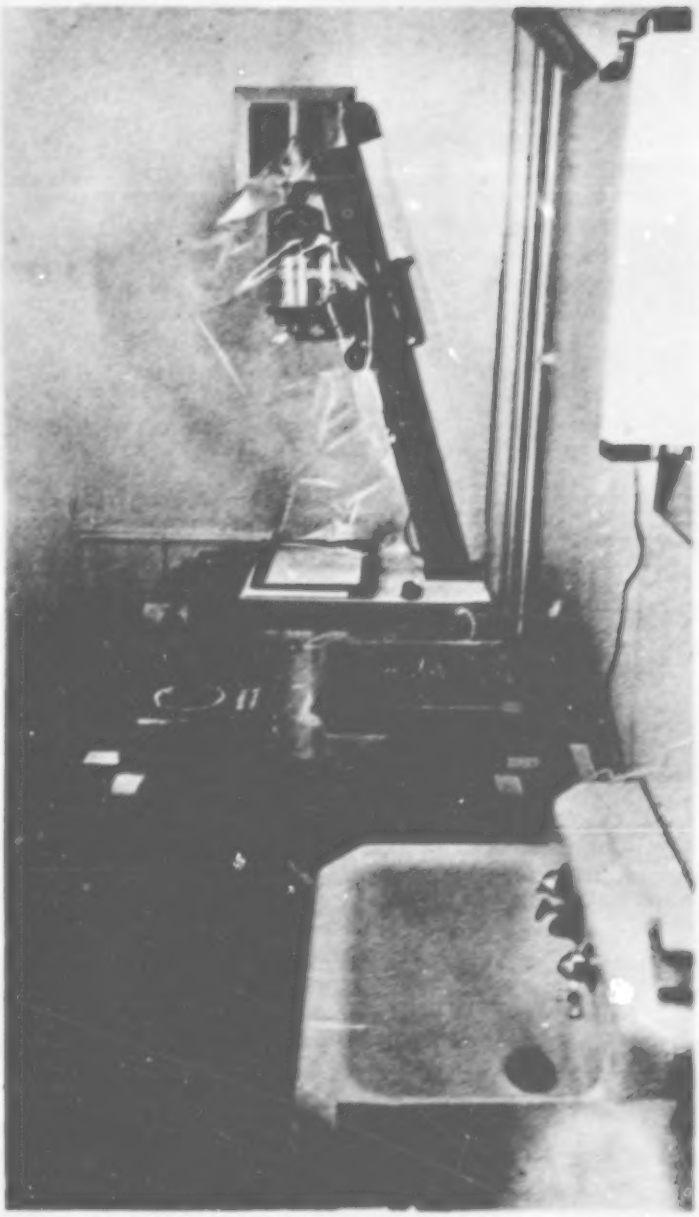
How do you set up your darkroom? The size of your work space can vary. It can be compact, as in the *Foxfire* darkroom, which measures about 5½ feet by 7½ feet. It can be large, as the two basement rooms used by *Salt*, one for developing, the other for printing.

Compact or large, the important thing about setting up your darkroom is that you have a *wet* workspace and a *dry* workspace. The wet area will be near your source of hot and cold water, as well as your chemicals. The dry area will revolve around the enlarger, and will include enlarging tools and photographic paper.

(If you do not have a darkroom, the cost of equipping one can be kept low if you improvise. The major cost is an enlarger, and even that cost can be reduced if you buy a used one. For a list of equipment and supplies needed in the darkroom, see page 112.)

It is cheaper to buy powdered chemicals that you mix with water than chemicals prepared in liquid form. The mixing is simple, and all chemicals come with complete instructions on the box. Chemicals are packaged in quart, half-gallon and gallon sizes (and even five and ten gallon sizes). You save money when you buy the larger sizes.

Store your chemicals after they are mixed so that light can't get to them. You can buy special brown jugs made for the darkroom, or you can use plastic jugs that once held bleach or milk if you store them in a dark place.



Darkrooms don't have to be palatial. Most of the photography for this book was developed and printed in this small windowless bathroom. Biggest item is the enlarger, which sits on a glass-topped table hoisted over the toilet by staff members. (Salt photo by Anne Gorham from the shower).

Developing film

Using a changing bag to develop film. (Cityscape *photo).*

Practice winding film onto the reel (Cityscape).

The steps you take as you work with film to produce a print or photograph climb from simple to complicated. That's just as well because you don't want to fall on your face during your first moments in the darkroom.

Developing film is your first and simplest step. You do it the same way each time and you don't have to worry about making any decisions as you do it.

What you do have to worry about is careful mixing of chemicals and using them the right way. After you have developed film a couple of times, you should begin to feel pretty sure of yourself.

The only part of developing that has to be done in the dark with the lights off is getting the film out of the cassette it came in and putting it into the developing tank.

That means you don't necessarily have to develop film in a darkroom. You can transfer the film from cassette to developing tank inside a black nylon bag or changing bag. *(See photo).*

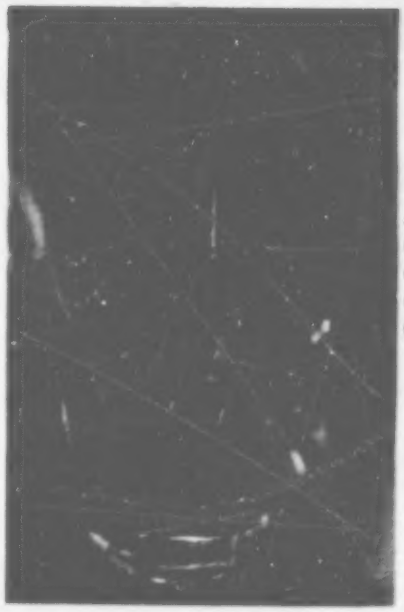
Whether you use a darkroom or the changing bag for getting the film into the tank, it's a good idea to practice winding film onto the reels of the developing tank in the light with ruined film until your fingers get the hang of it. Then you can rely on your fingers to know what to do in the dark.

Get things organized before you begin. The sketch below will show you how to arrange your developing materials. At the top of the sketch you will find a list of the chemicals needed.

Now you can start. Here is a step by step breakdown for developing film put together for you by *Salt's* photographic advisor, Alan Weintraub, with some additions here and there from the *Salt* kids.

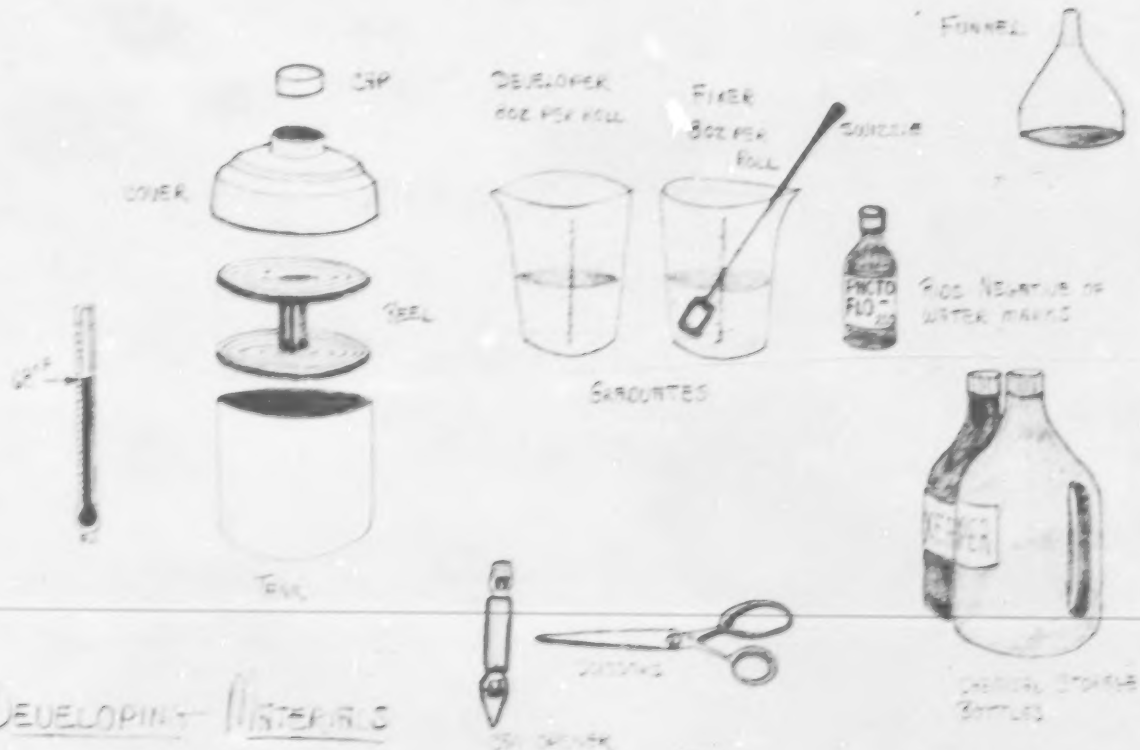
1. Adjust the temperature of the water, developer and fixer to 68 degrees Fahrenheit. (If too cold, place the container in hot water; if too warm, put the container in cold water.)

2. Place film, scissors, tank with reels, and chemicals in containers in front of you and turn out the lights. (If you're using a changing bag, place all that stuff in the bag.)



Adjust the temperature of the water and chemicals to 68° F. (Salt photo by Anne Gorham).

Sketch by Alan Weintraub of Salt



3. Remove the film from the cassette.

Pry open the cassette with a can opener. (Left handed Anne Pierter is demonstrating.)

Push film out of the cassette.

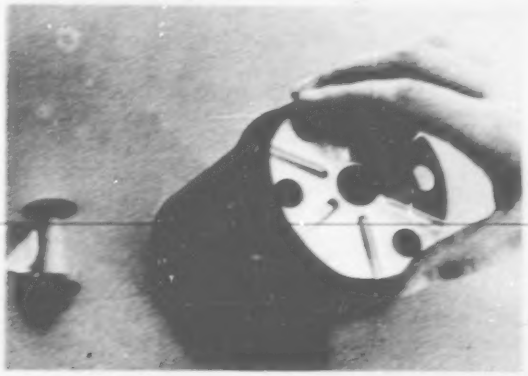
Remove film.

Take film off the spindle by removing adhesive at the end.

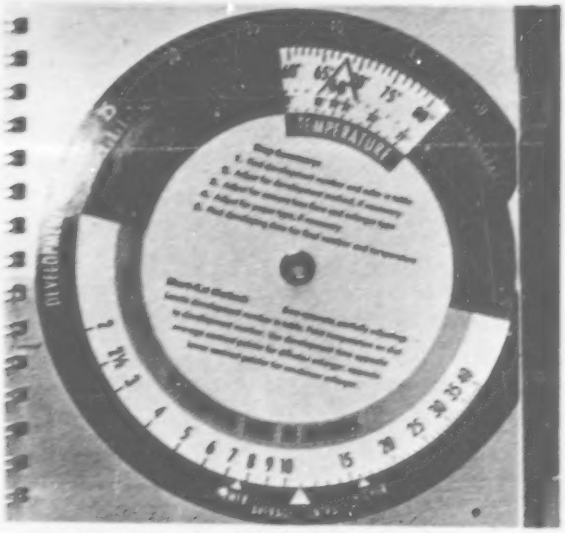
4. Wind the film into the plastic sleeve of the developing tank as pictured, or onto a stainless steel reel. (All photos on this page by Anne Gorham of *Salt*).

Film coiled in sleeve.

5. Place the reel in the tank and cover the tank. After the cover is securely on the tank, you can turn on the light (or take the tank out of the changing bag).



6. Set the timer to the desired development time, after consulting the time chart on the film instructions. This is determined by the temperature of your chemicals so watch your thermometer!



7. Pour the developer into the tank quickly and carefully, until it is full.

Photos on this page by Anne Gorham of Salt.

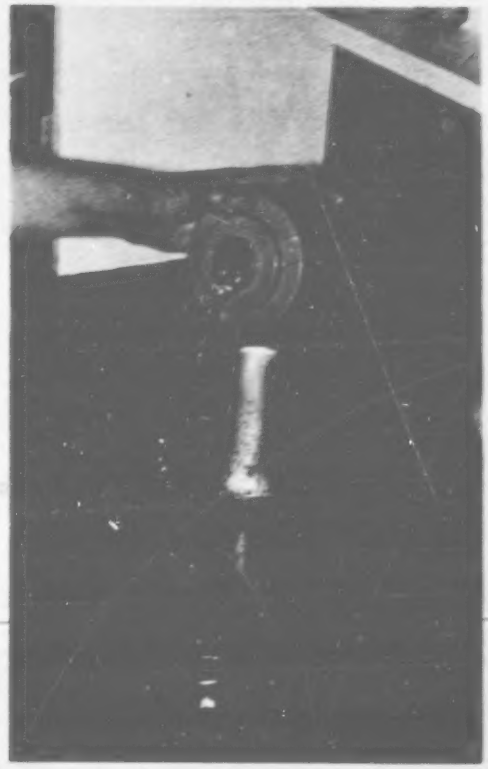
8. Gently tap the bottom of the tank on a hard surface to release any air bubbles on the film.

9. Agitate the tank for ten seconds. (This means sway the tank back and forth at 45 degree angles twice every five seconds. Do this gently with no jerky motions.)

10. Proceed to agitate the tank for five seconds every 30 seconds until just before the developing time is finished.

11. Fifteen seconds before the end of developing time, pour out the developer and discard it. Then pour in the water until the tank is full. (You can save pennies by saving your developer and replenishing it, but *Salt* has had a lot of bad luck with that. Negatives have been ruined with bad developer.)

Below, Salt throws away developer. (Salt photo). Right Cityscape returns fixer to container. (Cityscape photo).



12. Agitate the tank for 30 seconds; then pour the water out and fill the tank with the fixer.

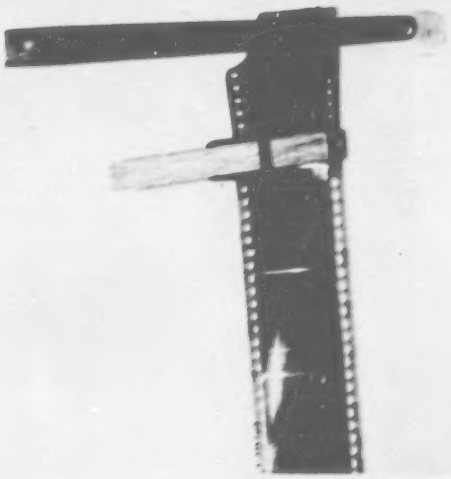
13. Agitate every 30 to 45 seconds for 5 to 10 minutes with dry fixer (2 to 4 with liquid), depending on how old the fixer solution is (the older the longer).

14. At the end of the time period, pour the fixer back into its container.

15. Wash the film in running water at 65 degrees to 75 degrees F. for 20 to 30 minutes. (Take off the top of the tank to do this, but leave the film coiled inside).

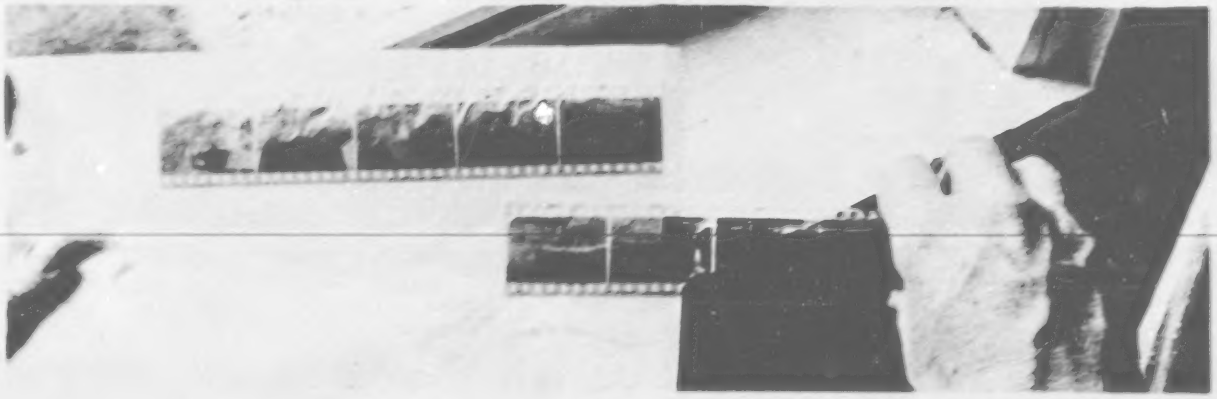
16. Pour out the water and add Photo-flo 200 solution; agitate for 30 seconds before returning the Photo-flo to the jug it is stored in. (Using Photo-flo prevents water spots on the negative.)

17. Uncoil the negatives and use your second and third fingers as squeegees to remove excess liquid (or use a sponge squeege).



18. Clamp a clothespin to each end of the negative strip, one for weight so the strip won't curl and one for attaching the negative to a line. Hang it to dry in a dust free place. When dry, cut it into strips of five and six frames each, and store in negative sleeves.

(Photos this page by Anne Gorham of Salt).



From now on your work in the darkroom gets more complicated, more interesting and calls for more decisions from you.

You have learned to develop. This is what lies ahead of you.

1. Making a contact sheet.

2. Making a test strip.

3. Making an enlargement. Professionals call your first one a "test print", meaning it probably won't be good enough and you'll have to learn from your mistakes and make another one.)

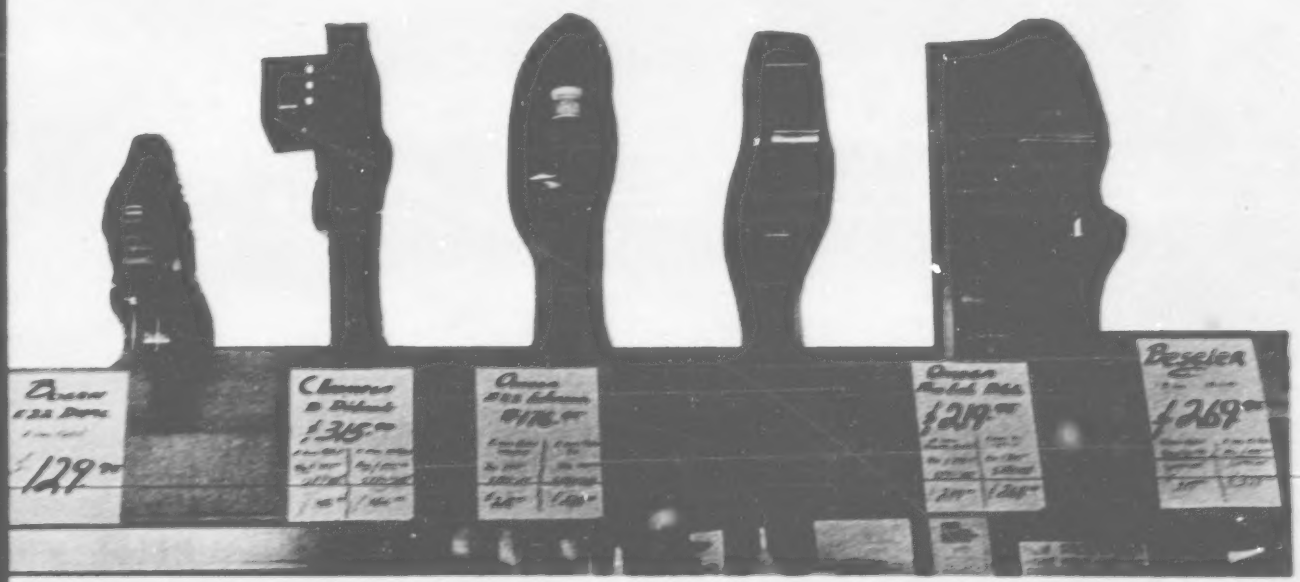
4. Trying again. (Professionals call this a "control print", meaning you are trying to control the weaknesses in the negative. This sometimes involves dodging and burning in.)

5. Final print. (Professionals call this a "final print" right along with you, and it means you've got something worth using in your magazine for all the world to see.)

6. Drying the final print.

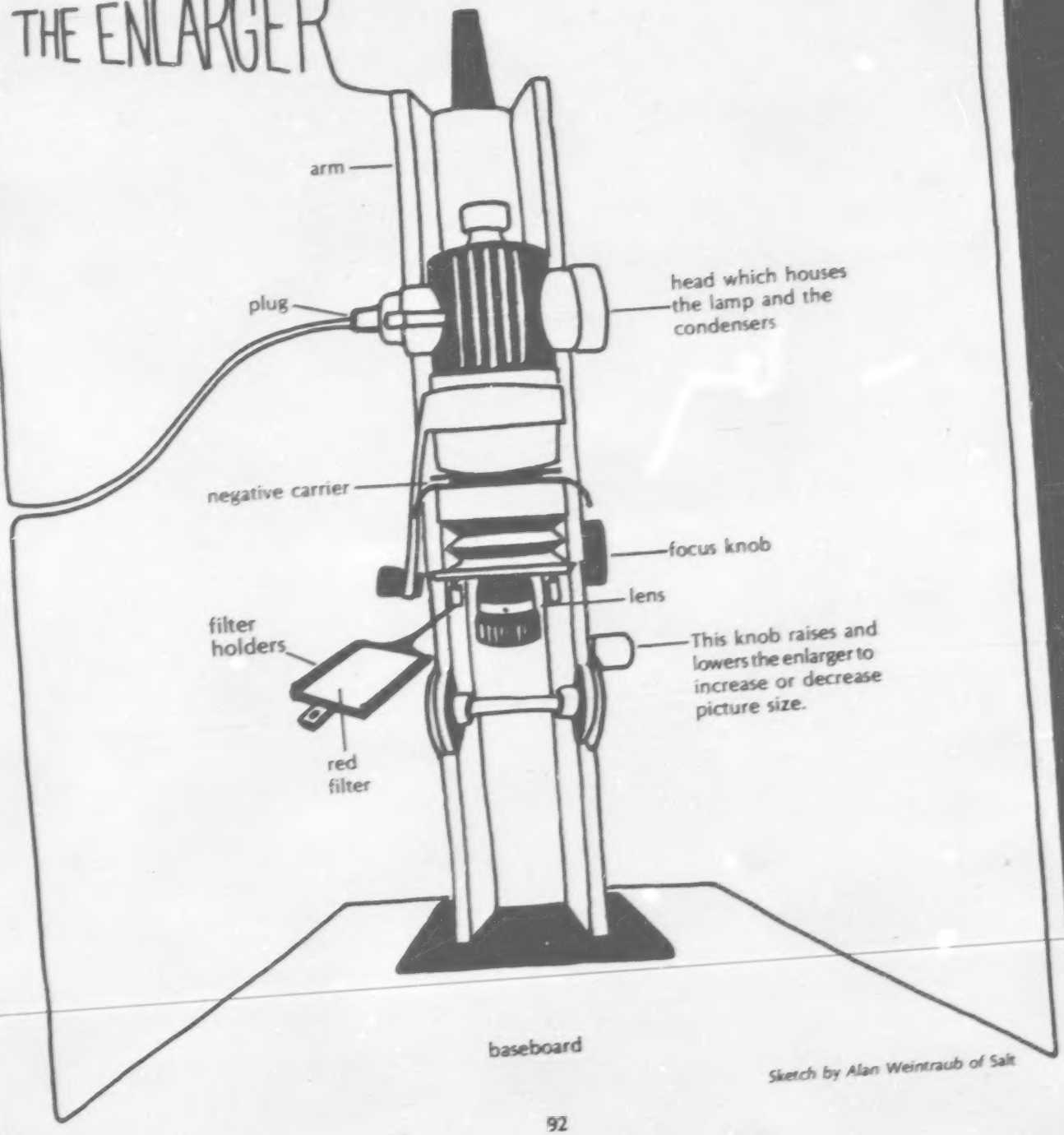
We could add cropping, but it's best to leave that until you get to the layout stage.

What's the purpose of laying all this out before you when you don't know what any of it means yet? Just so you can get a general idea of what is involved, where you are at any one stage, and how it all fits together.



Shelves of camera shop illustrate wide price range for enlargers. (Salt photo by Anne Gorham)

THE ENLARGER



Sketch by Alan Weintraub of Salt

You can no longer avoid making friends with the kingpin of the darkroom, that all important piece of equipment sitting there that looks rather like an overgrown microscope with no viewe. at the top: the enlarger.

To put it simply, that enlarger is going to allow you to throw a stream of light through a tiny negative, blowing the image up to a size of your choosing, and imprinting the image on paper below. After that you will need to run the paper through a series of three chemicals, into water, and finally into the dryer. The whole process is called printing.

Two advisors who have agreed to help you come to grips with the enlarger are Bill Rada of *Tsa' aszi'* Magazine in Ramah, New Mexico, and Alan Weintraub of *Salt*. Both are photographic specialists.

On the facing page is Alan Weintraub's drawing of the enlarger, with each of its parts identified.

Now let Bill Rada describe the enlarger and its parts:

"The principle behind the enlarger is quite simple. It works the same as a slide or filmstrip projector. There is a light in the enlarger that shines through the negative and projects the negative's image onto a flat surface.

"Just as you would put a slide into a slide projector to enlarge the image on the wall, so you put your negative into the enlarger to enlarge the negative's image onto your working table."

The enlarger has three major parts: a "head" mounted on an "arm" that points it downward toward the "baseboard".

Bill Rada will show you around inside the enlarger head. "The top part of the head is the lamp-housing where the light bulb goes. It can be opened up easily to inspect or replace the enlarging bulb. (If your enlarging bulb goes out, be sure to replace it with a bulb especially made for photographic enlargers. Ordinary household bulbs will work in a pinch, but they will not give you good results.)

"If you open up the lamp-housing and look into the head you will see a thick piece of ground glass known as a condenser. Its purpose is to evenly spread the light from the enlarging bulb before it gets to the negative.

"Some enlargers have two or more condensers, while very cheap ones have none at all. Be sure to keep the condenser very clean, as any dust or fingerprints on it will be projected right along with the negative and will spoil your print.

"Replace the lamp housing and look at the front of the head. On every enlarger there is a place just below the condenser for you to insert the negative.

"With some enlargers part of the head tilts up so you can slide the negative in: with others there is a negative carrier which actually slips out of the head. You put your negative into the carrier and then put the carrier back into its slot in the head.

"On the underside of the head is the most important part of the enlarger—the lens. It looks very similar to a lens on a camera and serves the same purpose. It focuses light.

"The lens has an aperture ring on it, just like a camera lens. By turning the ring you can open and close the lens, thus controlling the amount of light that goes through the lens to the baseboard.

"Remember that the lens is a very precise, delicate instrument. You must take great care of it. *Always* keep a lens cap on it when it is not in use. *Always* carefully dust it off with a camel hair brush before using it.

"*Never* touch the glass surface with your fingers. The acid from your skin will actually eat into the glass. If the lens is touched accidentally, immediately clean it with lens tissue. Do not use a paper towel or kleenex or a cloth, as these will leave lint on the lens, and can very possibly scratch the delicate glass surface.

"Somewhere on the right side of the enlarger head, near the lens, you will find

the focusing knob. This moves the lens closer or farther away from the lamphousing.

"On every enlarger you will find a red filter on a hinge that can be moved in and out of the enlarger light." (Photographic paper is not sensitive to red light. The filter lets you position your paper on the baseboard without exposing it.)

Right beside your enlarger, you should have a timer that measures the number of seconds your enlarger light needs to stay on. It is handy to have the timer connected to the enlarger so that it automatically turns the light on and off. "When you are working with times of two or three seconds, it is very difficult for the human hand to work that fast or precisely," Bill Rada points out.

Now you know enough about an enlarger to make a contact print.

Lucy Jackson of All-ah-we *and Hopeton Dunn of* Peenie Wallie *study contact prints.*

Contact printing

You shot 36 frames yesterday when you were out on that interview with Chris and Mark. Which shots were good ones? When you moved into the shade and forgot to take a new light meter reading, did those come out? Those portrait shots of Joe that you took from several angles. Which one is best?

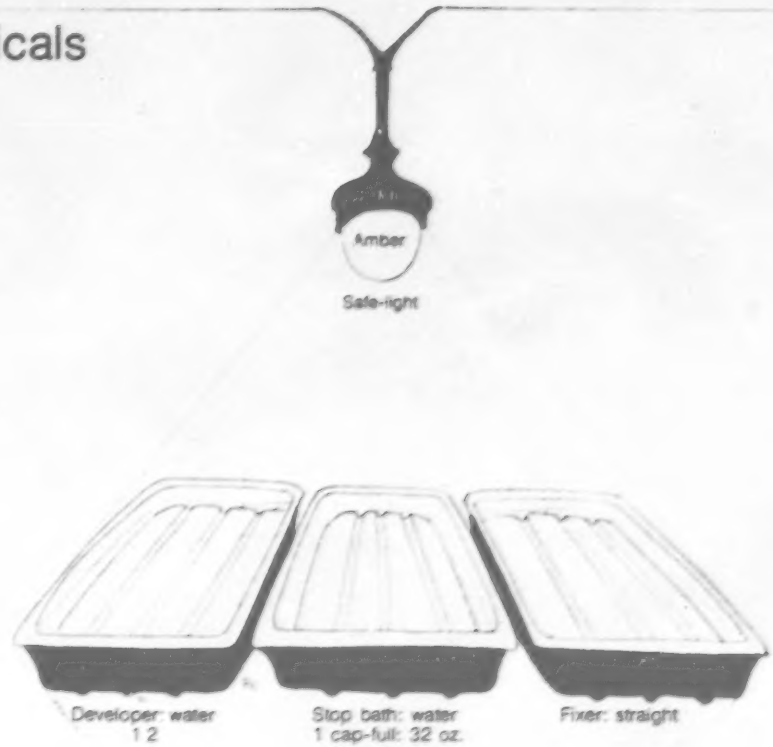
The answers can all be found in the contact print you are going to make. If you're an old hand in the darkroom, you've already learned from your negatives whether you exposed the film to the right amount of light. But you'll learn much more from your contact prints.

In making a contact, you print a whole roll at negative size. You don't have to do any complicated adjusting of the enlarger, so relax.

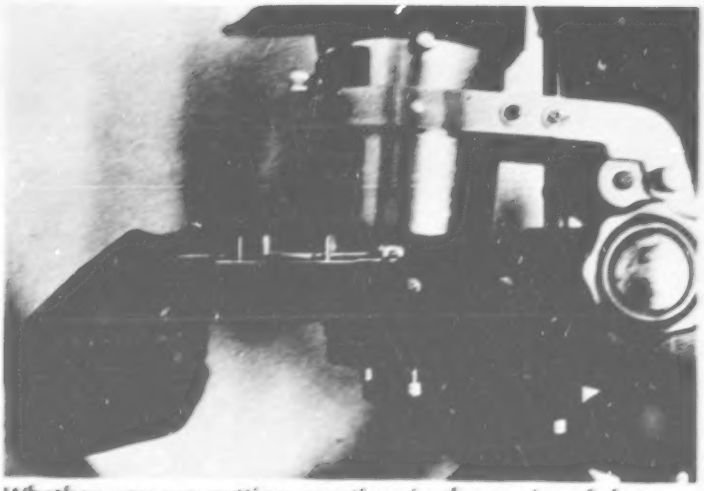
First set up your three chemical trays side by side. *(See sketch.)* The first tray is for developer, the second for stop bath, and the third for fixer. The washing tray should be placed in the sink and filled with water. All chemicals should be 68 degrees. F.

The chart at right shows how to mix the chemicals you use for printing (whether printing a contact sheet or an enlargement). The chart also advises you about whether the chemicals can be used more than once.

Chemicals



Chemical	How to Mix	Save or Not?
Developer	1 part developer (mixed) 2 parts water, 68° F.	Discard
Stop Bath	1 capful stop bath 32 ounces water, 68° F.	Discard
Fixer	Straight (don't dilute)	Save until murky
Washing Aid	Follow instructions on individual package.	Discard



Whether you are putting negatives in the carrier of the enlarger (photo above) or in a contact printer, insert them shiny side up with the dull side facing down. (Salt photo by Mark Emerson).

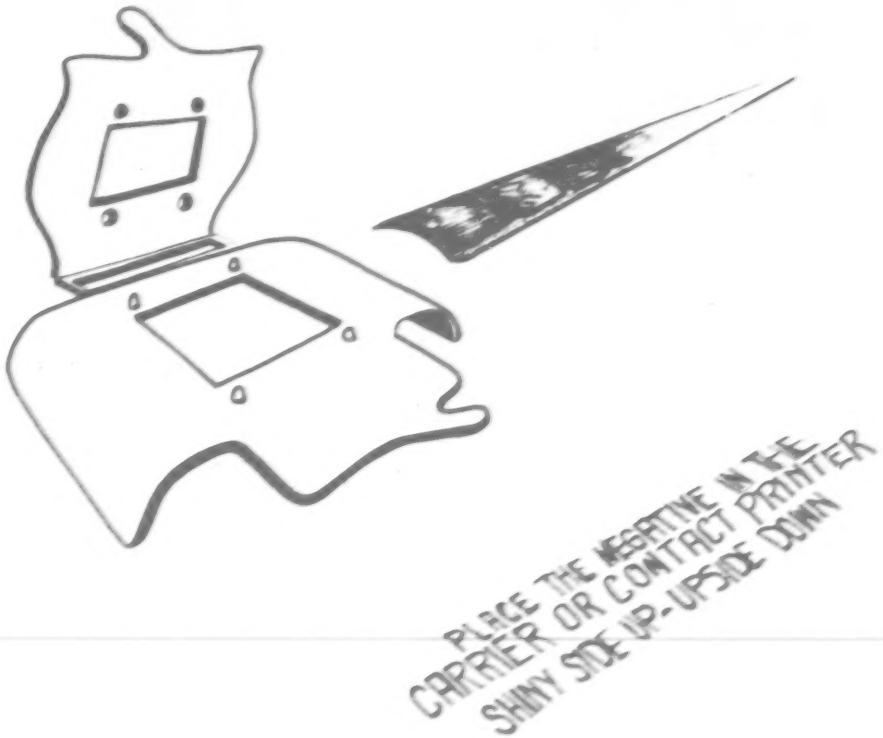
You can make contact prints with a special contact printer or you can simply use a sheet of glass pressed over the negatives to hold them flat. We'll tell you how to do it both ways.

Brush the negatives with a blower brush to make sure they are free of dust. Now place the negatives in the contact sheet frame, shiny side up.

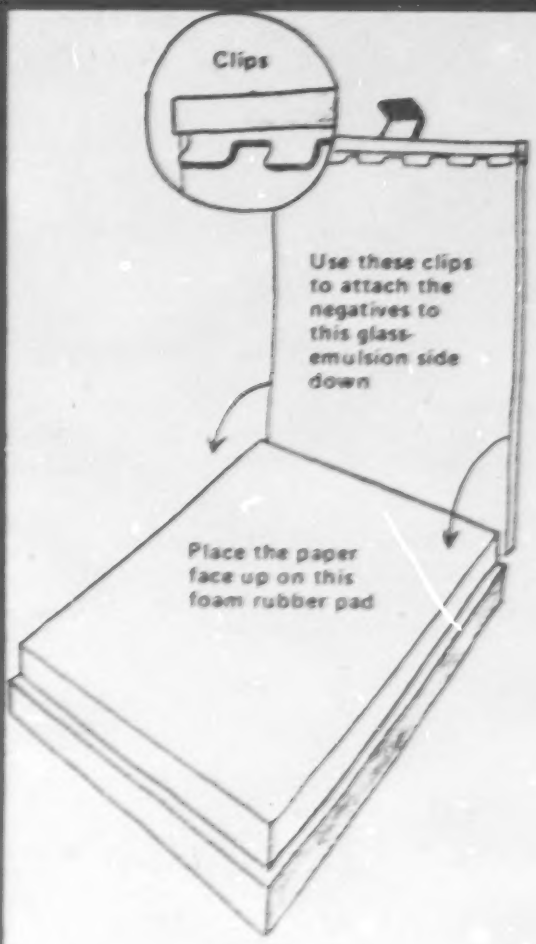
The dull side, or emulsion side, of your negatives should always be facing down. This is the side you should be most careful about, because this is the side that actually has the "picture" on it.

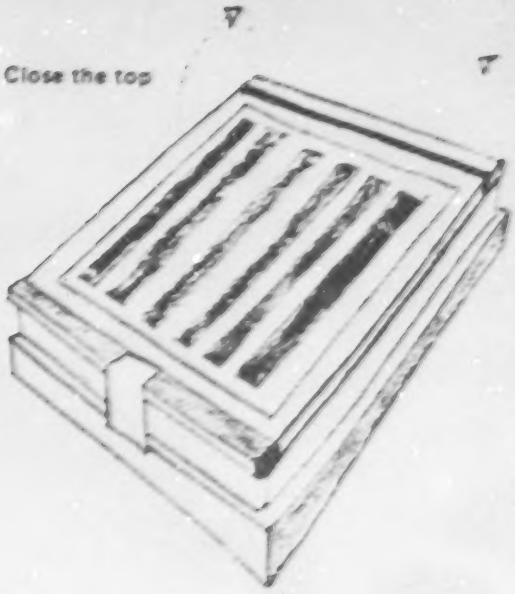
Now place the contact printer on your enlarger board and raise the enlarger about two feet above the contact printer.

Turn on the safelight and turn off all of the white lights, including the enlarger



Sketch by Alan Weintraub of Salt


Clips
Use these clips to attach the negatives to this glass-emulsion side down
Place the paper face up on this foam rubber pad



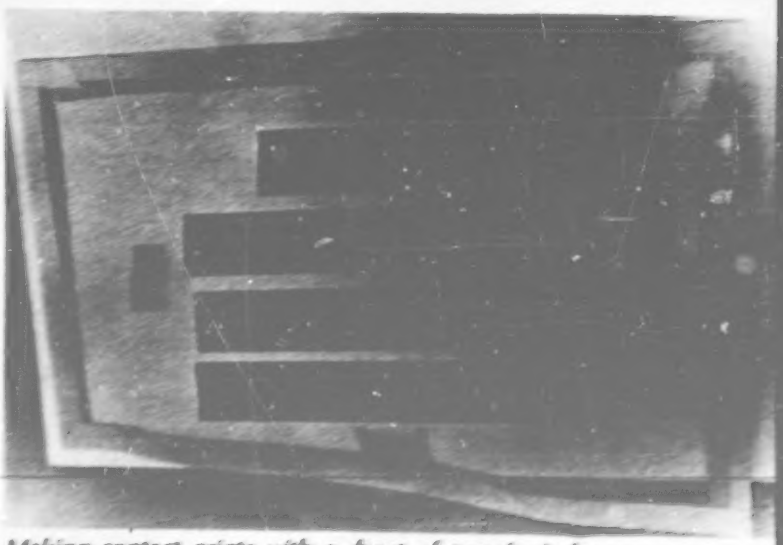
Contact printer. (Sketch by Alan Weintraub of Salt).

light. You are going to be taking photographic paper out of the box and this can only be done under safe-light conditions.

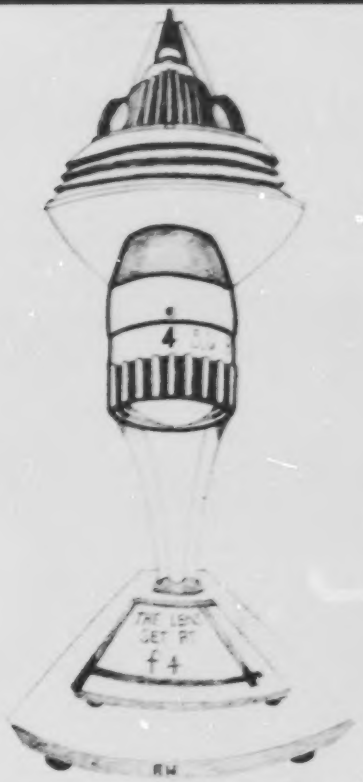
Insert one sheet of paper into the contact printer frame with the shiny side, or emulsion side up. If you have trouble deciding which is the shiny side, put the paper to your lips and dampen a tiny corner. The side that sticks to your lip is the shiny side.

Now turn on the enlarger lamp to make sure the light covers the entire contact frame. Close the frame lid and your contact sheet is ready to be exposed.

If you use a sheet of glass instead of a contact printer, a piece of window glass about 11" by 14" is big enough. To keep blood off the negatives, tape the edges of



Making contact prints with a sheet of taped window glass. (Salt photo by Anne Gorham).



Open up the lens all the way. (Sketch by Alan Weintraub of Salt).

the glass with masking tape. (You can use plexiglass, but the surface scratches easily.)

With the enlarger head raised about two feet above the base, turn on the lamp and mark the area where the light shines on the base with short strips of masking tape.

Turn off the enlarger light, put the photographic paper shiny side up within the area marked off by masking tape, place the negatives on the paper shiny side up and press the glass over the negatives so that they are held flat against the paper.

From now on you proceed just the same way, whether you're using a sheet of glass or a contact printer.

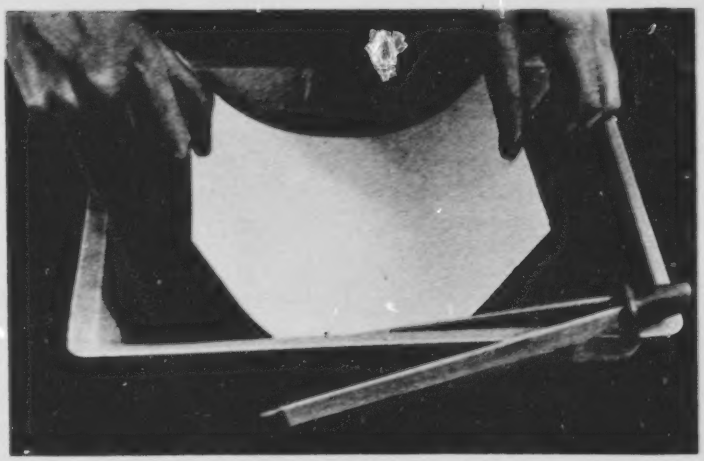
Adjust your enlarger lens. The lens has a series of f/stops just like a camera. On most enlargers, the largest opening is an f/stop of 4 and the smallest is 16, with settings of 5.6 and 8 and 11 in between.

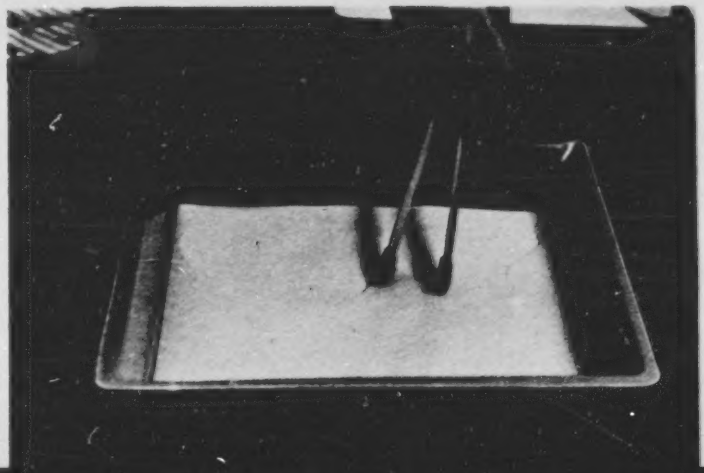
Open up the lens all the way for a contact print, letting all the light come through that you can with a setting of f/4.

Set your timer for four or five seconds, which is enough exposure time for an average 8x10 contact sheet with normal negatives. (If your contact sheet comes out too dark, decrease the time by two or three seconds. If it is too light, increase by six or seven seconds.)

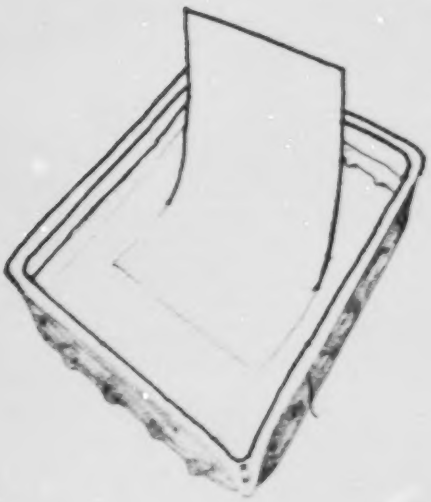
Now make your exposure by pressing the timer button. After the light has turned off, remove the paper from the printer and bring it to the wet area of your darkroom for developing.

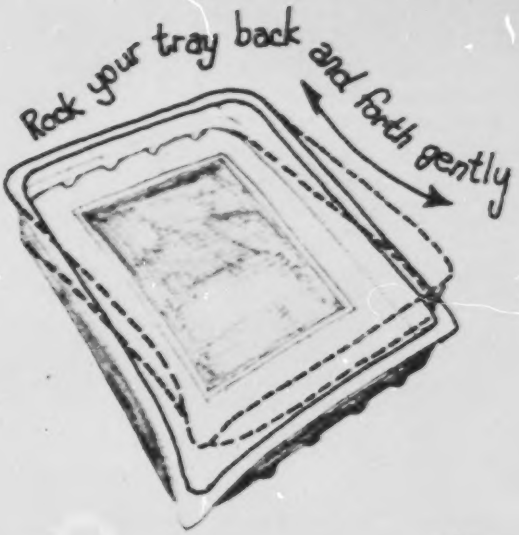
Slip the paper into the developer face down (so that no air bubbles will form). Then turn it over with the developer tongs, face up. Rock the tray back and forth for three minutes, allowing the chemical to flow freely over the sheets. (Time will vary from 1½ to 3 minutes depending on the type of paper and the strength of the developer.)





Slip the paper in the developer face down, above. Tamp it down with the developer tongs, below, and then turn it over face up with the tongs. (Salt *photos by Anne Gorham)*





SLIDE YOUR PAPER INTO THE CHEMICAL SMOOTHLY

Sketch by Alan Weintraub of Salt

Photo by Anne Gorham of Salt

It gets pretty exciting while you do this, because shapes appear on what was only white paper, and the longer you do this the darker the shapes get.

A contact sheet is usually dark enough after three minutes. For now watch the clock, but when you are more experienced you can judge with your eye whether it is dark enough.

Now you are going to move the print into the stop-bath so that you can stop the developing process. Lift the print out of the developer with the developer tongs, let it drain for a few seconds and then slide it into the stop-bath face down, the same way you did with the developer.

Turn it face up with the stop-bath tongs and let it stay there for about 30 seconds. Then lift it out, let it drain for a few seconds and slide it into the fixer solution face down.

After you turn it over with the fixer tongs so that it is face up, rock it back and forth for at least a minute. Now you can

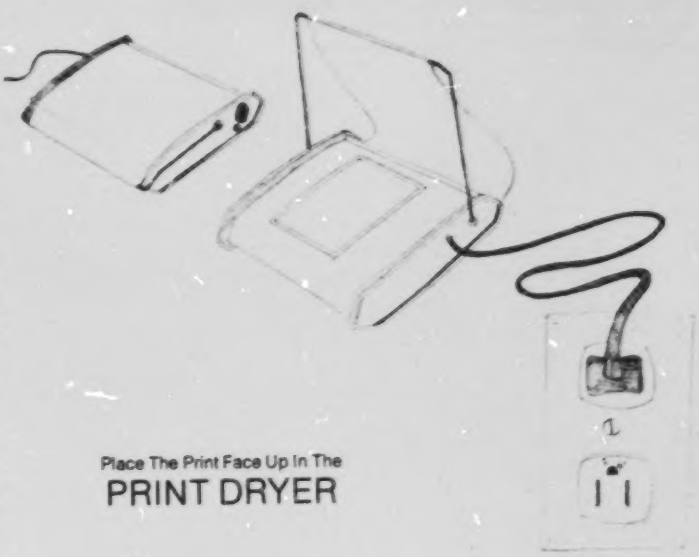
turn on the lights and see what you have. (Make sure your photographic paper is covered.) The print will look lighter under white light than it did in the safe-light.

Flip off the white light after you've looked at the print and let it stay in the fixer another 8 to 10 minutes.

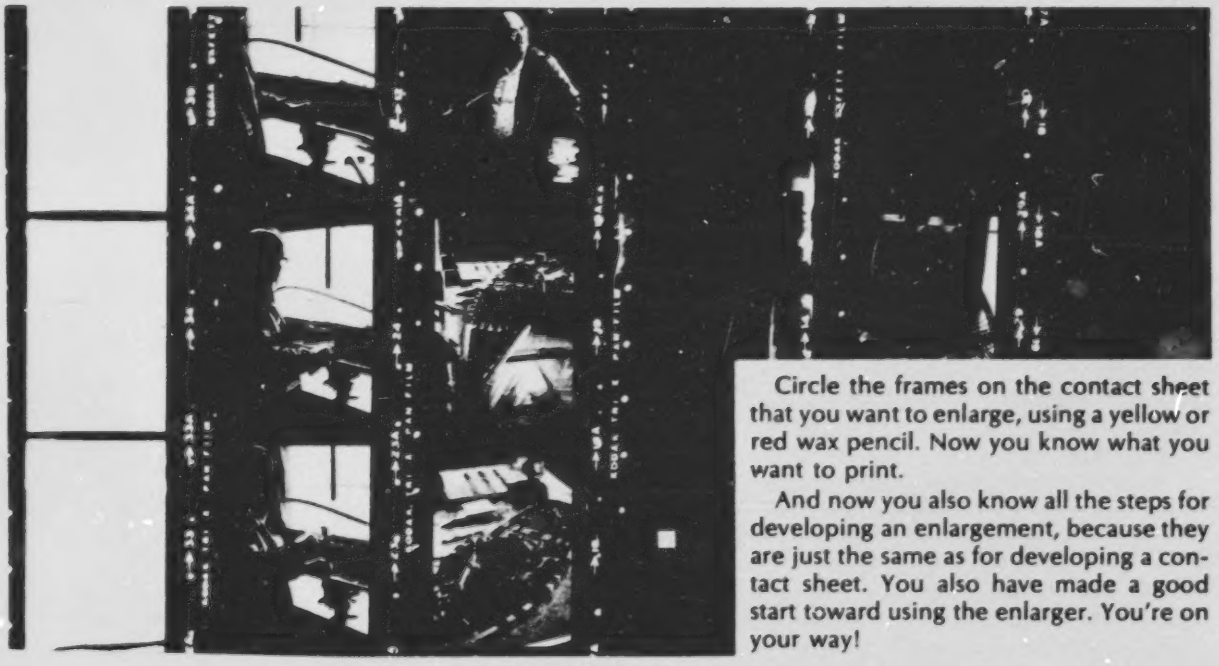
Now put the print in the washing tray so that the excess chemicals will wash away. If you use a washing aid, put the print in the washing solution for ten minutes and then in running water for about five. If you don't use a washing aid, leave the print in running water for a half hour to an hour.

The print is ready to be dried. Wipe the water from the surface with the squeegee and place the print in the print dryer with the picture side facing the canvas.

This will give you a semi-gloss surface, which most printers prefer. If you put the print in the dryer with the picture side facing the metal, you have a glossy surface. (Consult your printer and find out which finish will give the best results for the printing process he is going to use.)



Sketch by Alan Weintraub of Salt



Circle the frames on the contact sheet that you want to enlarge, using a yellow or red wax pencil. Now you know what you want to print.

And now you also know all the steps for developing an enlargement, because they are just the same as for developing a contact sheet. You also have made a good start toward using the enlarger. You're on your way!

It's time to stop and learn some more about the enlarger. The work you have already done with a camera will help you to understand the enlarger.

With an enlarger, just as with the camera, the main thing you keep in mind is light. Just as you needed to learn to control the flow of light into your camera, so you need to learn to control light as it flows from the enlarger through the negative onto paper.

You've already discovered that you can let too much light into your camera and overexpose the film. And you have found that you can let in too little light and underexpose the film.

You adjust the camera to get just the right amount of light. You do the same thing with an enlarger, and if you don't, your mistakes are the same kinds of mistakes you made with a camera.

You either overexpose or underexpose. When you overexpose, you get a print that is too dark because you have let too much light burn the image of the negative into the photographic paper.

When you underexpose, you get a print that is too light, because you have not let enough light burn the image of the negative into the paper.

How do you get the right amount of light? You have two ways of controlling light, just as you do with a camera.

You can control *how much* light you let through at any one instant and you can control *how long* you are going to let that light through.

By changing the size of the lens opening or aperture, you can let in greater or smaller amounts of light. By changing the timer for your enlarger, you can let the light in for greater or smaller amounts of time.

So you have the same controls as with a camera: lens opening or aperture: and time, or the number of seconds you let the light through the lens opening.

We have already found that the enlarger has an aperture ring with a series of f/stops, just as on a camera. The larger the f/stop numbers, the smaller the lens opening.

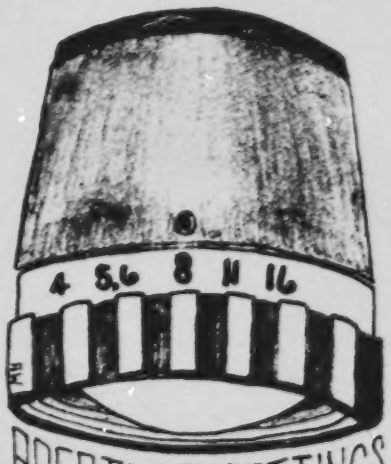
Usually the f/stops range from f/4, the widest opening to f/16, the smallest opening. As the numbers get larger, the size of the lens opening is cut successively in half. That means f/5.6 is half the size of f/4; f/8 is half the size of f/5.6; f/11 is half the size of f/8; and f/16 is half the size of f/11.

Now for timing the enlarger light, which does the same thing for the enlarger that shutter speed does for the camera. You can turn the enlarger light on for just one second and let very little light through, or you can leave it on for several minutes and let a lot of light through.

All well and good, but how do you figure out which aperture setting to use and how many seconds to set your timer? Let's take the aperture setting first.

Do you open up the lens all the way and let a blast of light through, or do you close it and let a trickle through? Most professionals will tell you to head for middle ground.

That is f/8 and halfway between wide open at f/4 and closed down at f/16. It's what we might call a "normal" setting that usually works.



APERTURE SETTINGS

THE DARKROOM

Alan Weintraub

Exposing a print is very much like baking a cake, Eliot Wigginton ("Wig") tells the Foxfire kids. If you turn the oven on full blast, you burn up the cake. If you reduce the heat and increase the length of time you keep the cake in the oven, you give it a chance to bake.

Another example Wig uses with the Foxfire kids is sun tanning versus sun burning. If you expose your skin to the hot blast of a noonday sun, chances are you burn it. But if you expose it to the weaker sunrays, it gradually tans.

As time goes by, you will experiment with aperture settings and gain a "feel" for the right setting.

For example, two *Salt* kids are working in the darkroom at this moment. First they have focused the enlarger with the light wide open, just as you will do. Then they begin to stop down the light as low as they can get it and still see the image on the paper.

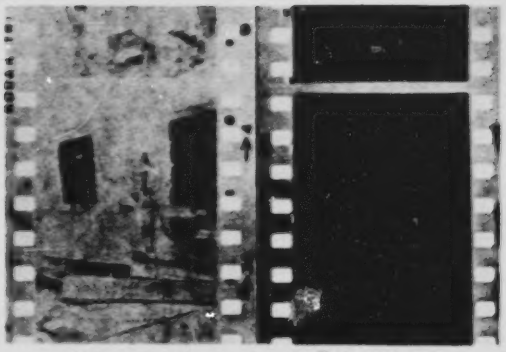
If you yelled into the darkroom to ask them what f/stop they are using, they might not know for sure until they looked. They have done it by their "feel" for what is right at the moment.

Now let's look into the way aperture setting and exposure time work together when you are making an enlargement. Bill Rada says that the secret to making a good print is getting the lens and timer to work together as partners.

"We'll say you have made a print and it is too light. You want to print it one shade darker. There are two ways you can do this. You can either increase the amount of time or the amount of light.

"We will say that your first print was done at f/5.6 for five seconds. To make your print one shade darker you must either double the amount of light that comes through the lens or double the amount of time. You must do one or the other, but not both.

"You could now set your lens at f/4 (letting in twice as much light as f/5.6) and keep your time at five seconds, or you could keep your lens at f/5.6 and double the time to ten seconds. Opening up your lens one stop is equal to doubling the time."



Thin negative, and thick negative

Is there any sure fire way to find out how much exposure time you need to get a good print? Your best bet is to make a test strip because the amount of time you need will vary from print to print.

Why? Because your negative may be "thick" or "thin" or somewhere in between.

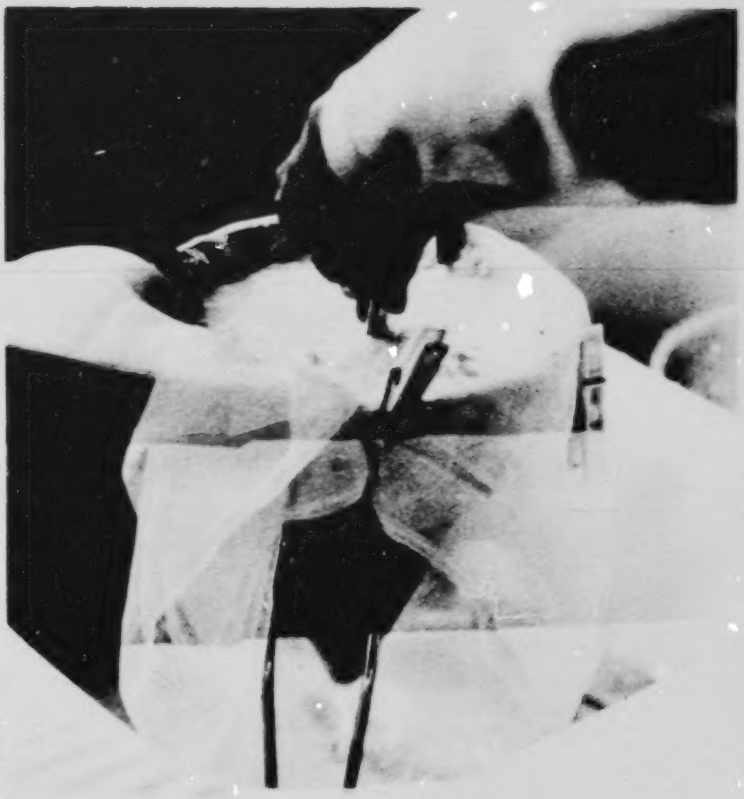
Bill Rada explains how the condition of your negative influences exposure time. "If the negative is overexposed, more time will be required because the negative is thick (dark) and lets very little light pass through. If your negative is underexposed, less time will be required because the negative is thin and will easily allow light to pass through."

He also explains how the size of the print influences exposure time. "The bigger the picture, the higher the enlarger head has to be from the baseboard. Experiment with your enlarger. Move the head up and down the arm with the bulb on.

"You will discover that the higher you put the head, the dimmer the light hitting the baseboard. Therefore, the higher you place the head, the more time will be required to properly expose the print."

The best way to learn how to make a test strip is to go into the darkroom and do one. You know enough about the enlarger now to go on to the next step in making an enlargement, the test strip.

How to make a test strip



Test strip of cottage cheese being made. (Salt *photo by Anne Gorham).*

A test strip looks like a striped version of the final print. Each stripe is a section of the print exposed three seconds longer than the strip to the left of it.

By comparing these strips, you can easily pick out the one with the best tones. Whatever the exposure time was for that strip will be the best exposure time for the entire print. If the best strip was exposed for nine seconds, you know you can expose your entire print for nine seconds and be pretty sure of getting good results.

What are "good results" anyway? What are you trying to get? Let Bill Rada explain.

"You want clean, natural tones. You want your blacks to be black and your whites, white. That may seem silly to say, but it's not that easy to do.

"If you don't give your print quite enough time, the whites will wash out and lose their detail and the blacks will become gray. If you give a print too much time, the whites will turn gray and the blacks will lose their detail.

"In your finished print, nothing should be absolutely black or white unless that was exactly the way it appeared in reality (a white sheet, a black car).

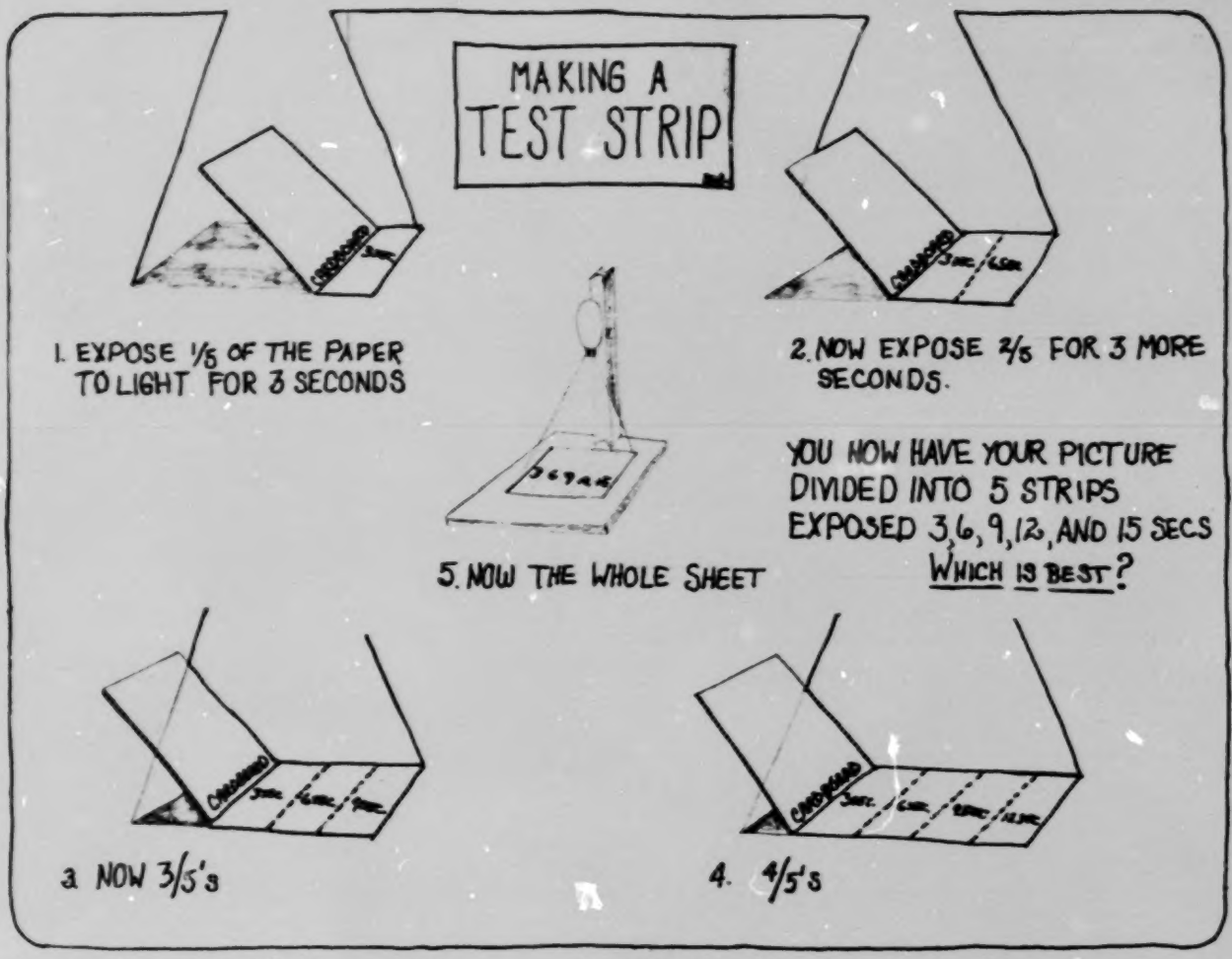
"Everything in nature has texture, tone and detail. Your print should faithfully represent this."

That's a lot to shoot for. But don't panic; you'll get there step by step. Alan Weintraub of *Salt* has broken down the process of making a test strip into a series that most *Salt* kids find useful.

1. Place the negative in the carrier shiny side up and upside down. (The lens reverses the image so the image should look upside down, with the sky where the ground should be.) Center the negative in the carrier.

2. Remove dust from the negative with your blower brush and return the carrier with the negative to the enlarger. (Do this before inserting the negative, if the carrier to your enlarger tips down rather than removes.)

3. Place the enlarging easel on the enlarging board. Adjust the print size on your easel to the size you want. If you want to print 8x10, adjust the easel to 7½ by 9½ so that you will have a white border around your print. (Useful for layout and for printer.)


MAKING A
TEST STRIP
1. EXPOSE 1/5 OF THE PAPER TO LIGHT FOR 3 SECONDS
2. NOW EXPOSE 2/5 FOR 3 MORE SECONDS.
YOU NOW HAVE YOUR PICTURE DIVIDED INTO 5 STRIPS EXPOSED 3, 6, 9, 12, AND 15 SECS
WHICH IS BEST?
5. NOW THE WHOLE SHEET
3. NOW 3/5's
4. 4/5's

4. Turn on the red light, turn off the white light, and turn on the enlarger light.

5. Now raise or lower the enlarger so that whatever you wish to show fits into the space, no more, no less. This is called composing your picture and can be compared to setting up your shot with your camera. The enlarger gives you a second chance to compose your picture, so make sure you get the maximum visual effect from the negative.

6. Move the aperture setting to the largest opening, f/4, so that you have the brightest light for focusing. Now focus carefully, making sure the image is sharp.

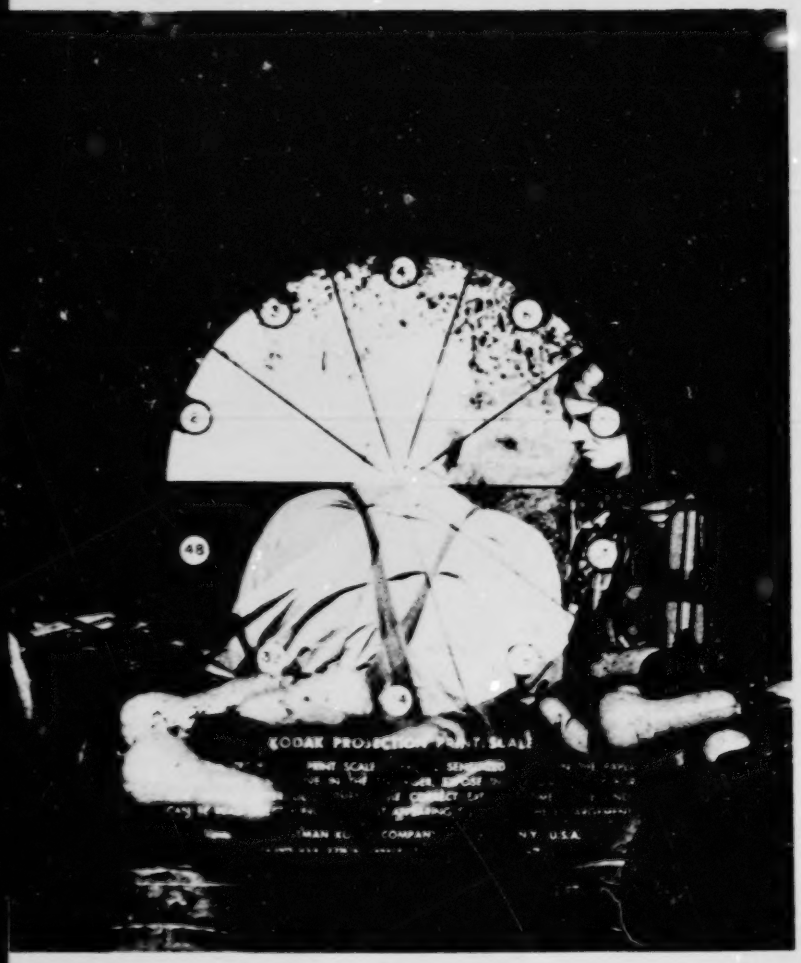
7. Turn off the enlarger light and get out some photographic paper. Put it in the easel shiny side up. (Doesn't need to be a whole sheet to test strip. A small piece will do.)

8. Set the aperture at the middle setting (probably f/8) and set your timer for three seconds.

9. Cover four-fifths of your paper with a piece of black cardboard and press the timer button. The enlarger light will automatically go on for three seconds.

10. Now slide the cardboard to cover only three-fifths of the paper and press the button. The timer will make another three second exposure automatically.

11. Move the cardboard over another fifth and expose again. Make two more exposures of three seconds each in the



last two fifths of the paper. For the fifth and final exposure you will be exposing the entire sheet. You now have a sheet of paper that has been exposed in five strips: 3, 6, 9, 12 and 15 seconds.

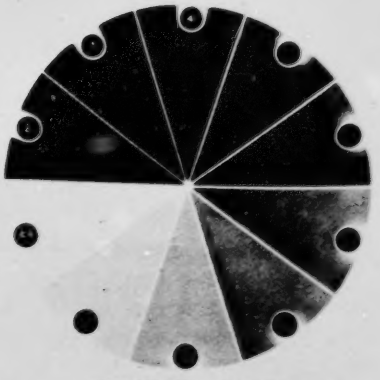
12. Remove the paper from the easel and develop it just as you developed the contact sheet.

After the test strip is developed, you can judge which strip is right for your finished print. One end of the test strip should be too dark, and the other end too light. Somewhere in the middle is the correct exposure.

If the entire test strip is too dark, your aperture was opened too wide. Repeat the process with a setting of f/11 instead of f/8, or keep the same aperture but cut the exposure time in half. If the entire test strip was too light, open the aperture to f/5.6 and repeat, or keep the same aperture and double the exposure time.

Some photographers use a projection print scale instead of test strips to determine exposure time. The principle for both is the same. A projection print scale is a shaded wheel, with pie shaped slices that are marked for exposure time. You place the wheel over the paper, expose for 60 seconds, and decide which slice of the wheel gives the best exposure.

Whether you use a wheel or a test strip you now know two things from the testing you have done. You know exposure time and the best aperture setting for your enlargement.



Using a projection print scale (photo above left) to find that the best exposure time for an interview with Reid Chapman is 32 seconds. Above, the print scale. (Salt *photo by Anne Gorham).*

Test Print

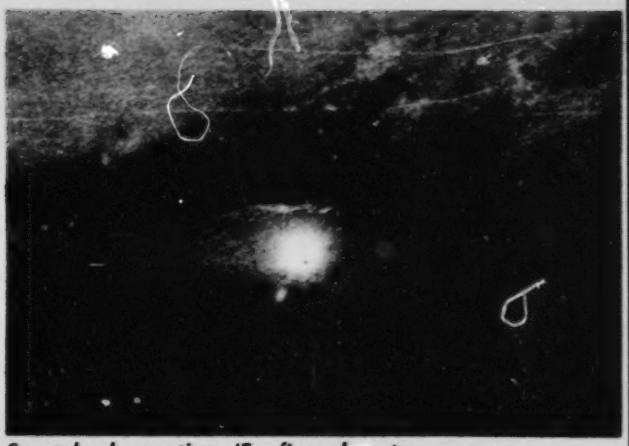
(discovering errors)

The next step is pretty obvious. Make a print, using the exposure time and aperture setting you've decided on. Professionals call this a test print.

That's because you are likely to discover some errors that need correcting when you make this print. If you're lucky, everything about the enlargement is just right on the first try. But don't count on it.

Look at the print carefully after it has been in the fixer for one minute. (You can turn on the light then, remember, to see for sure what you have.)

First you check for dust particles. Are there globs and specks on the print that tell you the negative wasn't cleaned well enough? If so, forget that print. Grab your camel-hair blower brush and start all over.



Scratched negative. (Foxfire *photo).*

Dirty negative. (Salt *photo)*

Print at right is easier to correct than two above made from damaged or grimy negatives. The white blotches were made when Anne Pierter picked up unexposed paper with fixer on her fingers.

Controlling contrast

Number 1 filter with normal negative.

Number 2 filter is the same as normal negative without filter.

If your negative is too flat so that the print looks like the photo on the left, you can correct it by using a number four filter, or a high contrast paper (number 5 or 6).

Now you check for contrast. Does your photograph look too gray? Or does it have the opposite problem? Are the blacks too black and the whites too white? In either case you have a problem with contrast that needs correcting.

Contrast is of major importance in a photograph that is going to be printed in a magazine or newspaper. Contrast refers to the degree of difference between the light tones and dark tones in the photograph.

If a photograph has dark areas that stand out against light areas, then it has high contrast. If a photograph is gray with no real blacks or whites, it has low contrast.

Photographs can be "too contrasty" and "too flat". When a photograph is too contrasty, you lose almost all detail. The blacks are very black and the whites are very white. You can't distinguish between a man's dark hair and the dark forest behind his hair, for example. It all runs together.

Photographs are too flat when no tones appear much lighter or darker than the other tones.

To reproduce best in magazine form, your photographs should have good contrast with clean gradations from white to black and distinct detail.

You can control contrast while making an enlargement in two ways:

1. *With filters.* You can change the filters in the enlarger to increase or decrease the degree of contrast.

with filters or paper

Number 3 filter with normal negative.

Number 4 filter with normal negative.

If your negative is too contrasty so that the print looks like the photo on the right, you can correct it with a low contrast filter or paper (number 1).

2. *With paper.* You can change photographic papers so that you use high contrast paper or low contrast paper or something in between.

If you decide your negative is too flat (too little contrast) you can correct it by using a filter that will give you more contrast, such as number 4.

If your negative is too contrasty, you can correct it with a filter that gives you less contrast, such as number 1.

The second way you can control contrast is by changing papers instead of changing filters. If you use paper with set contrast grades you do not need to use a filter in the enlarger.

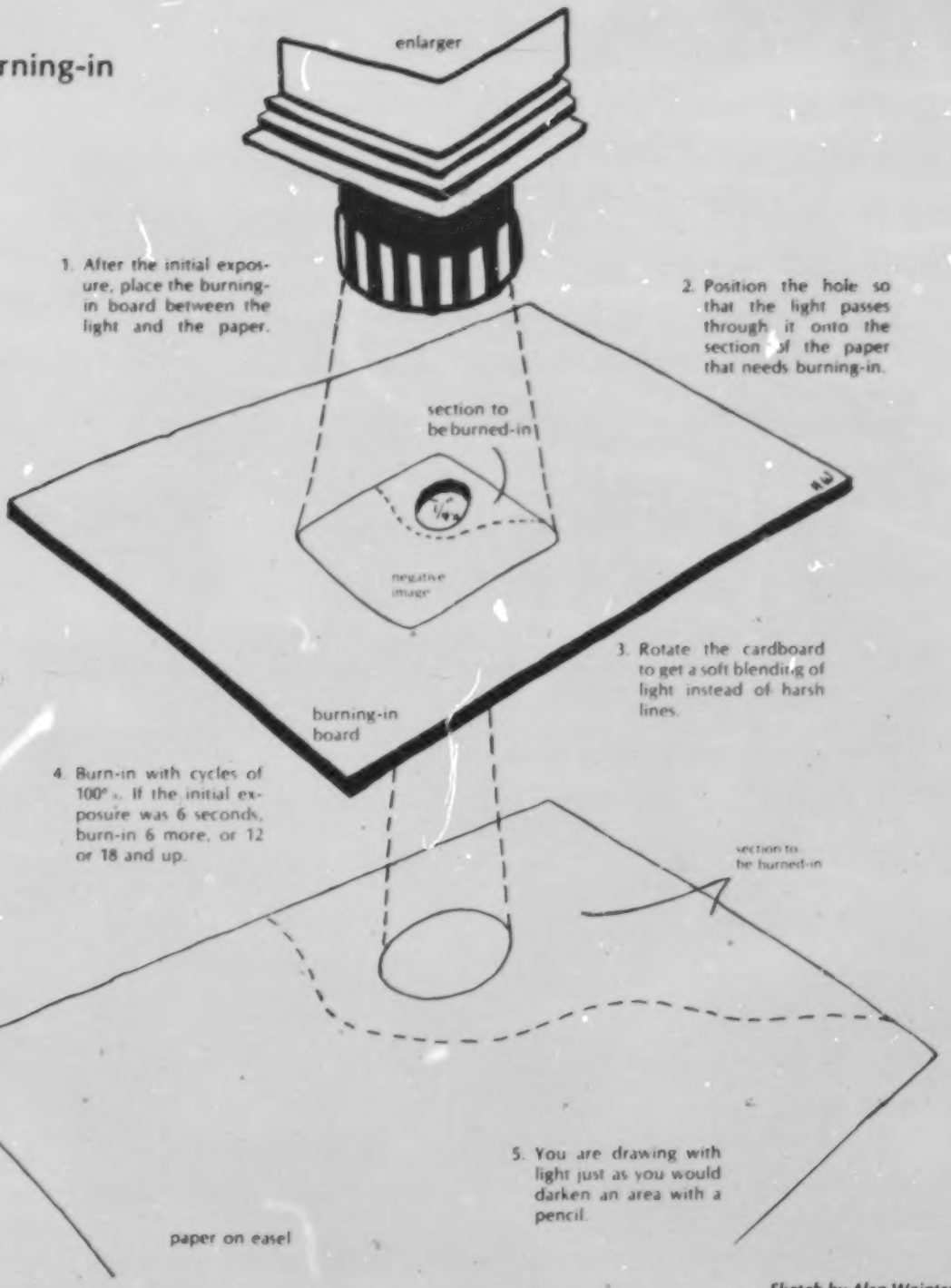
If you control the contrast with filters, you use one set polycontrast paper that is capable of giving photographs any degree of contrast from the same negative.

You vary the filters, which are numbered 1, 1½, 2, 2½, 3, 3½ and 4. The number 2 filter is considered normal contrast.

As you go toward number 4, the contrast increases. You get more black and white, fewer grays. As you go toward number 1, the contrast decreases. You get more middle grays with less black and white.

The papers are numbered 1 to 6, with 2 and 3 considered normal. Low contrast paper is number 1 and high contrast paper is number 5 and 6. You print with number 6 paper if your negative is too gray. You print with number 1 if your negative is too contrasty.

Burning-in


enlarger
1. After the initial exposure, place the burning-in board between the light and the paper.
2. Position the hole so that the light passes through it onto the section of the paper that needs burning-in.
section to be burned-in
negative image
3. Rotate the cardboard to get a soft blending of light instead of harsh lines.
burning-in board
4. Burn-in with cycles of 100% . If the initial exposure was 6 seconds, burn-in 6 more, or 12 or 18 and up.
section to be burned-in
5. You are drawing with light just as you would darken an area with a pencil.
paper on easel

Sketch by Alan Weintraub

Burning-in and dodging

If your print is just right except for a portion that is too light or too dark, what can you do? Obviously you can't reprint the whole photograph darker or lighter because you'll spoil the part that is just right.

So you need to learn to correct portions of a print without changing the rest of it. This is a tricky business and requires practice. Bill Rada will explain about it:

"You may have taken a picture of a dark-skinned person who was wearing a light-colored embroidered shirt. You exposed for the person's face, which means the shirt was overexposed.

"The shirt part is going to be very thick on your negative, and when you print it, the face will come out fine but the shirt will have no detail. It will be glaring white.

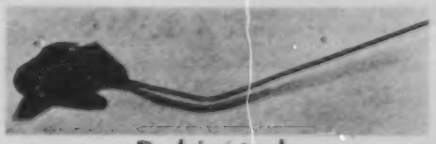
"In this case, you must make two test strips—one for the face and another for the shirt. You may find that the face will be well printed at four seconds, while the shirt needs 30 seconds to bring the detail out.

"How do you do this? You are going to have to burn the shirt and dodge the face. To burn a part of a print means to give it more time under the enlarger than the rest of the print. To dodge means to keep light off a certain part of the print.

"You can make your own burning and dodging tools. A piece of cardboard with a pencil-sized hole in the middle of it can be used for burning a person's face (if the face is too light). Held under the enlarging light, the cardboard stops all the light except the rays that go through the hole onto the face.

"Dodging tools can be made with a coat-hanger and small pieces of cardboard cut into various shapes (a square, rectangle, circle, triangle and an oval make a nice set) and then attached to the wire. The oval, for example, would be used to keep light from hitting the person's face.

"Whether you are burning or dodging a print, remember to move the tool



Dodging tool.

around constantly in small circles and up and down so you blend in what you are doing with the rest of the print.

"A good place to hold your burning or dodging tool is about half-way between the lens and the paper. Experiment and see what different results you can come up with.

"In the case of the embroidered shirt, you may choose to burn it. To do this, first expose the print for the face four seconds. Then set the timer for 26 seconds (the shirt needs 30 seconds, and you already got the first four when the face was exposed).

"Activate the timer, and with an oval dodging tool keep light from hitting the person's face while the shirt receives this extra light.

"If you did this process correctly, both the face and the shirt will now be properly printed."

Hands can also be used as tools for burning in or dodging. You can shape your hand so that it covers an area that is dark enough, but exposes an area that is too white so that you can burn it in.

Burning in and dodging are trial and error techniques. As a beginner, you can expect to spoil several sheets of photographic paper before you get what you want. But when you do, it's worth it!

Basic Darkroom Needs

Developing Tank
Thermometer
Darkroom graduate
Clock with second hand
Clothespins or clips, two dozen
Church key or beer can opener
Running water, preferably from a single spigot in which hot and cold water can be mixed.
Plastic jugs or brown jugs (8)
Plastic stirring rod
Polycontrast gelatin filters
Four 8 x 10 print trays
Tongs (3)
Red light
Enlarger
Easel
Timer for use with enlarger
Contact printer or sheet of glass 11" x 14"
Papersafe (handy but not essential—Use empty photo paper box.
Print washer or plastic dishpan.
Sponges
Negative blower brush
Dryer (advisable but not essential)
Kodak Master Darkroom Dataguide for black and white.
Chemicals
- D76, Microdol or Acufine
- Kodak fixer
- Photo-flo 200
- Dektol
- Stop bath (acetic acid)

Clearing agent

The final print

So here are three ways you can work to improve your print: 1) work for better contrast; 2) burn in certain areas; 3) dodge certain areas.

Now you can make a final print, one that is strong enough to reprint hundreds or thousands of times.

You know your correct exposure time and correct aperture; you have the right grade of paper or the right filter in the enlarger; your negative is clean; and you know just where to burn in or dodge. You know how to *control* your negative to get the best results.

There remains nothing now but to do it. Because you know that negative like the back of your hand, have tested all its weakness, discovered its secrets, you could make a dozen fine prints if you wanted. One will do for now!

Right, enlargement of the photo below after dodging the face.

Transcribing

There's no trick to transcribing. It simply takes the patience of Job, a stack of clean paper, two or three pencils, an electrical outlet and hours of work.

Who's going to do the work? You and Chris and Mark—the same people who went on the interview.

Why not farm it off on Martha and Jean? Why not get them to do the "dirty work" while you head for the darkroom, or go on another interview, or open some of the interesting mail your magazine got today?

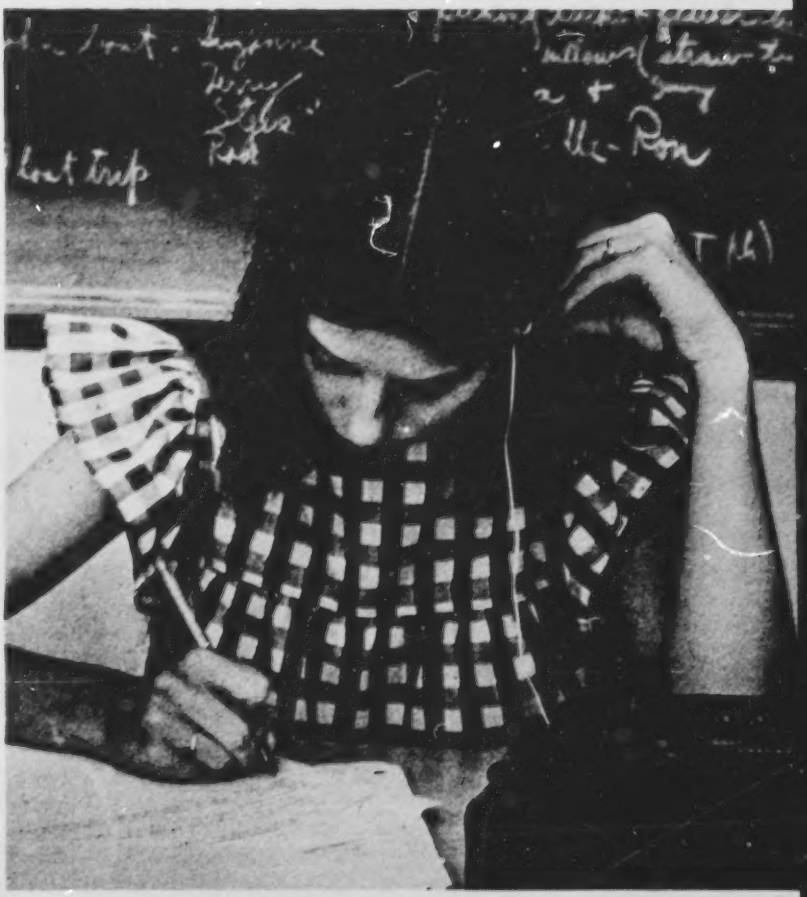
There are a couple of reasons why not. First of all, you can do the best job of transcribing because you were there. You saw and heard everything, so it's easier for you to figure out the fuzzy spots on the tape where the words are indistinct.

You can also insert explanations in the transcript that will make the interview clearer. For example, on the tape you hear Joe talking about fishing, then the sounds of a door opening, clomping noises, and when Joe speaks again, he talks about horseshoes. You can write an explanation of what happened in brackets: [We went down into Joe's basement, where he showed us an old forge once used by his grandfather, a blacksmith.]

There's another reason why you should not get Martha and Jean to transcribe the tapes. It isn't fair. Everybody ought to have a whack at all the kinds of jobs that need to be done in producing a magazine, including the more tedious jobs like transcribing.

One or two of the magazines have tried working on a job priority basis, where the most glamorous tasks went to seniors and the more humdrum chores went to younger kids.

Most groups have balked at doing anything like that. You don't want to create a servant class within your magazine. Let each person serve himself.



Suzanne Carr transcribing a tape in the Bittersweet *office. (Photo by* Springfield Daily News).

Should Harley Carpenter's words be transcribed in dialect or in standard English? (Foxfire *photo).*

So you have three sides of tape to transcribe. It isn't hard to divide the work if there were three of you on the interview. Chris can take one side, you another, and Mark the third. What if you have four sides? Flip for it, divide it into ten minute parcels, work out some solution that seems fair to the three of you.

But get at it as soon as possible, while your memory of the tape is still fresh in your mind. Don't let weeks go by before you finally begin transcribing.

Dialect or standard English?

The thorniest decision your magazine has to make about transcribing is whether to transcribe in "dialect" or standard English. That's one of those big decisions that has to be made at the beginning by the whole group.

To transcribe in dialect is to try to get words down as they sound, to reproduce the regional differences in speech. You've heard a southern drawl, if not from a real Southerner, at least on television. You've heard a Texas twang, the Boston "r" that turns diploma into "diplomer", the cockney speech of London that makes "by your leave" sound like "boy your leave."

There are dialects that take us farther and farther away from standard English. To an outsider, Virgin Island dialect is not a dialect but another language. It takes some careful listening before you realize that the singsong words "All-ah-we" chosen as the name of the magazine mean "All of us."

Before you transcribe a single tape, your group must decide whether you will transcribe words as they are spoken or write them in standard English.

What are the arguments on each side of the question?

Those who argue for use of dialect say they want written words that capture more faithfully the speech of the people, emphasizing their distinctive regional differences. Dialect is truer to life, more authentic, more colorful than standard English.

Those who argue against transcribing in dialect say it is "condescending, it puts

people down, makes them look foolish." They also argue that dialect is much harder to read and much harder to write than standard English.

In the Foxfire family of magazines there are publications in each camp, and there are even publications with one foot planted solidly in both camps.

Bittersweet has refused from the start to transcribe in dialect or to use dialect in published articles. The staff feels strongly that using dialect would embarrass the Ozark people who are their friends and relatives.

Foxfire and *Skipjack* have been generous users of dialect. In a 1971 *Foxfire* article on washing clothes in an iron pot, for example, the speech is pure dialect: "We used t'rench our clothes three times, and then hang 'em out wet."

Eliot Wigginton reports that recently *Foxfire* has begun to steer away from dialect as extreme as that ("rench" for "rinse"). "If the word changes to another word when we spell it the way it's pronounced, we don't use it. It's too confusing. If we spell 'tire' the way it sounds, we have another word–'tar'–or 'fire – 'far'.

"It's hard to be consistent in dialectic spelling. That's why we're beginning to move away from it."

Here's an interview in *Skipjack* about oysters. "We fry our arsters. I warsh mine, salt an' pepper, sometimes a little mustard. Most people like 'em single, but I don't. Too much of a problem diggin' out them arsters."

Skipjack reports one refusal for an interview because of reaction in the community against use of dialect. Women who shuck oysters in the oyster houses would not let *Skipjack* interview them because they didn't want "to be talking like that and have people laugh at us."

Salt is one of the magazines with feet planted firmly in both camps. After a riproaring argument about transcribing, the staff decided to use dialect for some words but to use standard English for most words because they couldn't agree on phonetic spellings to adopt. Most Maine people leave out their "r's". So "Bert" sounds like "But" and "barn" sounds like "bahn". The kids thought "But" and "bahn" looked too strange in print.

Some of the magazines use dialect in some articles (often with a glossary of terms to help the reader, *see example*) while using standard English in other articles. This is true of *All-ah-we* and *Peenie Wallie*.

From Sea Chest:

Outer Banks dialect

HONGRY SOME–extremely hungry.
MOMMICK–verb, whipped or overcome noun, disaster. The beach was mommicked to death.
OL'PLACE–noun, landmark, location of former houses or farms.
OLD PLACE–landmark but more recent. Old Rollinson place.
QUORMISH–adj. feeling ill in stomach. I felt quormish in my stomach.
PEELIN' THE GREEN–blowing hard. The wind was peelin' the green today.
PASSEL–whole pile, large amount, great number. The fishermen caught a large passel of fish.
PECKISH–adj. hungry. She was so peckish her stomach was growling.
PROGGIN'–verb, goraging for food.
PROWSER–noun, one who walks around at night.
RISING–boil or swelling; The rising came to a head.
SNUFF COFFEE–noun, instant coffee.
SKITTER–noun, crane to hold pot;
SERVE–verb, to treat in a specified (usually unpleasant) manner. These mosquitos serve you some kind of bad.
SALLET–cooked greens, mixed or of one variety.
SCALE–didn't catch a scale(fish).
TRAUST–verb, hoist; We trausted the boat up to house top as a prank.
TOOK–past participle, He should have took the net in.
TURN–noun, a serving. I carried him a turn of chowder.
UP NORTH–any place off the island, Where'd you buy her, up North?
YANCE–noun yonder; Over yance is my house.

Don't tamper with the words these fellows use. (Foxfire *photo).*

None of the magazines change expressions that are unique to the area or the grammar their contacts use. If a lobsterman says "thick o' fog" the transcriber would not change that to "very foggy". Or if someone says, "Joe and Mabel was our best friends, don't change "was" to "were".

So what we're talking about is not the changing of words your contact uses. You haven't the right to tamper with his words. They're his.

We're talking about how we spell the words that your contact uses. It's a debatable question, this business of using dialect transcriptions or not. Your magazine should devote some time to thinking about it, looking at both sides of the question and then deciding what is right for you.

Whatever you do, stay away from Lil' Abner dialect, or what some people call eye dialect. You don't accomplish much in the way of capturing dialect when you simply misspell a word to give the impression of dialectical speech.

A good example of that kind of phony dialect is changing "was" to "wuz". Sheer Lil' Abner hokum pokum. Try it on yourself. What was that you just said? "Mark wuz my best friend until I wuz ten."

Let's say you have now completed a hand written copy of the transcript. Will that one copy be enough? The answer, of course, is no.

You need a typed copy of the transcript with at least one carbon copy. One typed copy should be filed away carefully as a permanent record. The carbon copy can be used to help you write your story.

Once again we hit a labor problem. Who's going to type the transcript?

The best answer to that one—as with transcribing—is you. The more self sufficient you are, the more jobs you master, the stronger your magazine will be.

In the professional world of journalism, writers and reporters do not have secretaries. They all know how to clack away at a fast pace on a typewriter, a few of them with only two fingers. Now is as good a time as any for you to learn to do that, too.

If you keep a couple of typewriters in your magazine headquarters, you can put them to good use. (Even if they're old clunks, that's better than nothing.) Staff members can use the typewriters for transcripts and articles, as well as correspondence and business.

Your advisor will probably help you out in a pinch when it comes to typing an article to meet a deadline, but don't plan on it as a regular thing. Just multiply the number of pages in your transcript times the number of staff members and you'll see it's mathematically impossible.

Do you transcribe everything? Do you transcribe the questions you ask as well as the answers you get? Yes. Your questions shape the kinds of answers you get, and it's important to see how you as an interviewer influenced the interview.

Do you transcribe all the "wells" and "uh huhs" and "you sees" and "yeps" or "yeahs"? Yeah, you do. Later when you write your story you may want to cut some of them out, but in the transcript you want to know as nearly as possible every single word that was uttered at the interview.

How about transcribing parts that have nothing to do with your story? It's best if you do, because then you have produced a complete and reliable transcript that can stand up to historical scrutiny.

If you don't transcribe parts of the interview, you should indicate in the transcript the portion you have not transcribed. Example: [The last ten minutes of side two was not transcribed. In that part of the tape, Minnie Blake tells how her mother used to make cornbread.]

You may not be interested in the cornbread section because you are doing a story on the early railroad. But you'll be doing your magazine a service if you transcribe that section anyway. Later someone might want to put together a story on old-time recipes. That someone might even be you.

Foxfire keeps a file of "Articles in Preparation" made up of unused sections from interviews. The left over sections are filed according to subject matter. Sooner or later enough pieces can be fitted together to form a story.

Elizabeth Hamilton pecks out her transcript, making an original and carbon copy. (Salt *photo by J. York).*

Some good technical advice about transcribing has come from a friend and advisor to *Foxfire*, folklorist Sandy Ives, who is Director of the Northeast Archives at the University of Maine, Orono, Maine. The advice is available in written form as a training manual for field workers (write to the Northeast Archives) and in verbal form as recorded training sessions with a number of beginning groups.

Catalog

Interviewer's tape no. O'Connor 11/12/73 Skipjack no. 73.13
Interviewer Thurlow Blankenship address
Interviewee John O'Connor address
Place of interview Mr O'Connor's home address
Other people present Mrs. O'Connor
Equipment used Sony
Tape: Brand Size reel 1 mil/1.5 mil Speed ips
Cassette: Brand Super Slick C-30/(C-60) C-120
Amount of tape used (Side 1) all (Side 2) one half
Brief description of contents:
Mr. O'Connor gives a brief description of his childhood and early work + discusses the Argyle sorting beem. where he worked for many years.

clock chimes in background	Details of early life. Father from CNAWA, early woods work
Charlie Goodwin	Details of camp building and maintenance
	The supervisor, foreman and camp boss
	The cutting season + when the drives were started
	How river drivers were hired Mentions LARGAY LABOR Agency
Extrond noise from passing cars	Accidents + deaths on the drives, examples of his own experiences
	Story about river drivers ghost supposedly seen by himself alone several times
Zurch Ridge	Meals on the drives
	Detailed description of Scow and crew
Recorder turned off while phone rings + is answered	Sleeping arrangements for the drives
	Fishing on the drives ("most did")
	[END OF SIDE ONE]
	Advantages and disadvantages of different types of clothing on the drives

Here is some of Sandy's advise: "Make a rough catalog of the contents of each tape even before you begin the transcript. Note the Skipjack number that appears on the following catalog means that this is the 13th interview of 1973. This example of a catalog (page 120) can tell you more easily than I can explain, the techniques we use for making a catalog.

"Be consistent and systematic about your transcripts," Sandy Ives advises. "If you use abbreviations, everyone should use the same abbreviations. If you can't understand what is being said on the tape, don't improvise. Put down exactly what you hear, explain why you can't hear it or leave a space. Remember, the transcript should be an accurate description of the tape. The following example is worth another thousand words."

Transcript

is going to tell me about his experiences working on the Argyle Boom. Oh, yeah, the date is August, ah, [in a low voice] what is today? (C: August 21) Thanks. August 21, 1973. Well, Mr. O'Connor, why don't you start out by, ah, telling me a little bit about yourself. Ahm, like where and when you were born, you know stuff like that.

C: [clears throat] I was born right here in Argyle on December 3, 1897. (B: uh huh) Never left but once and that was only to go to, ah, Bangor. I worked there during the war at the state hospital on the hill. But - -

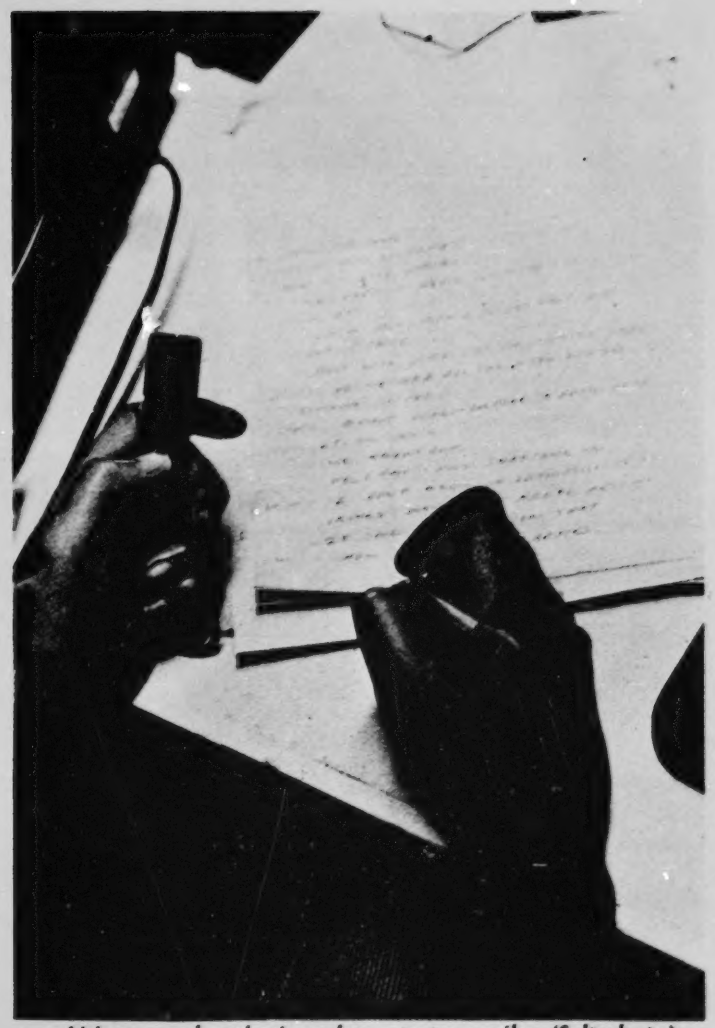
B: Ah, gee, that's very in-, interesting. Did you go to school?

C: Yeah. Don't everybody for awhile? [mutters unintelligibly]

B: Oh yeah. Well, when did you leave school Mister O'Connor?

C: When I went into the woods. I don't know just when that was. I was maybe, ah, oh, thirteen or so. [pause 5 sec]

B: Well, um, ah, okay. What did you do in the woods?



Using your hand microphone to transcribe. (Salt *photo).*

A few practical pointers about transcribing:

1. Put your interview number at the top of each page. This identifies the pages and makes it easy to file the transcript so that you can find it later. (A system for numbering interviews is described on page 76.)

2. Plug into an electrical outlet. Don't use batteries for transcribing.

3. Use your hand microphone to start and stop while transcribing, instead of the start and stop buttons on the tape recorder. It's much easier. You can control the mike with your left hand while you continue writing with your right hand. Technicians who repair tape recorders say this is also easier on the tape recorder.

4. Choose a letter to represent names so that you don't have to keep writing the name. Example: an interview with Reid Chapman: R–Reid Chapman; interviewers; S-Seth Hanson, E–Ernest Eaton, M–Regan McPhetres.

5. Place your explanation of action that takes place during the interview in brackets. [Reid pulls out a map.]

Sometimes four ears are better than two. When you get stuck and can't decipher some sounds, ask your father to listen, or one of your friends. They come to it fresh and sometimes they can make it out.

What if *nobody* can understand the words? Explain this in your transcript. [Words are drowned out by motor.]

Later when you take a long look at what you have, you may find that those were words you need to write your story. Then you go back for another interview. And this time–no question about it–you'll get those words down on tape so that you can transcribe them.

The crunch . . .

writing the story

You're scared. Good. If the idea of writing your first story for publication scares you, maybe you'll take a fresh look at this business we call "writing".

You know what writing is? It's just plain labor, like hoeing potatoes or tuning a motor or painting a wall. When you write something that's worth reading, you work up a sweat, a good honest sweat.

But don't back away. There's nothing hallowed about writing. If you can make someone listen to you while you're talking, you can make someone read what you write.

You're no Shakespeare? Who says you need to be? Writing should be pushed off its pedestal. Have you ever seen anybody refuse to play the guitar because "I'm no Segovia"? Or refuse to total some figures because "I'm no Einstein"? Or back away from making a dress because "I'm no Dior"?

Well then, don't put that kind of excuse between you and writing. You have the strongest thing in the world going for you and your chances of writing a good story.

You have something to say.

What you have seen and heard on your interviews is worth sharing with other people. In fact you've already been sharing it —in spoken words.

Did you tell other people about your interview with Aunt Arie or Reid Chapman or Papa Lauro? Of course you did. You could talk about it. You found all the words you needed.

Now you're going to put those words down on paper in a way that is honest and natural to you. Above all, you're not going to try to write an English theme. The only people who are generous enough to read English themes are English teachers.

So write for everybody. Write for Sunny Stevens at the Sunoco Station, write for Mary Durgin at the liquor store, write for your mother, write for your cousin down in Texas, write for your friend. Tell it so they'll enjoy it the same way you did.

That's what real writing is—reaching out with words.

Okay, let's get down to the business of putting words on paper.

You say you can't write. You couldn't ride a bicycle until you got up on one, took a few falls, and learned about steering, balance and timing. Those are the same things you need to use when you write: steering, balance and timing.

You say you can't begin. Then don't begin. Start in the middle and do the beginning later.

First of all, you've got to learn to steer. You've got to figure out which direction to take, where you want to go with your story.

Now is when you pull out all those pages of transcripts and take a good look at them. Spread them out on the floor. What do you have? What parts can you use? Do you see any way you can pull it all together?

It may help you steer around all that material if we take a look at four or five different kinds of stories you might be writing. Each one calls for different handling, just as you handle a bicycle differently on a hill than you do on a straight flat stretch or a curve.

Sketch by Regan McPhetres of Salt.

How-to-do-it stories

You want to tell your readers how something is made. And you want to tell them how to do it so well that they could follow your article and make it themselves.

So you want to steer such a good straight course that your reader can follow you step by step.

But you can't get there until you know the way yourself. With your transcript to help you, see if you can list the steps one by one in the order they should follow.

You might even try "talking out" what happened, as Aline Richards of *Foxfire* does. Aline says this is how she put together her story on apple bleaching.

"I sat in the office talking to myself, just like I was talking to someone sitting beside me. 'What was the first thing she did?' I asked myself. 'Well, she peeled the apples. Then she cut them in quarters.' And then I said to myself, 'What did she do next?' 'She put them in a big cardboard box.' Everybody thought I was crazy sitting in there talking to myself, but I figured out how it should go."

That's what you have to do, figure out how it should go. Quite often when you get to this stage, you find you need to ask some more questions. That's what Fran Ober discovered when she tried to write about knitting a lobster trap head for *Salt*. Was it 28 stitches across or 26? When should you start decreasing? She had to go back to Albert Hutchins and ask more questions.

Now for a major steering decision. Are you going to let your contact tell how to do it or are you going to tell how to do it yourself?

That's a question that deserves a common sense answer and you're going to get one. But before we use common sense, let's decide which way would be best for your reader.

Your reader is going to get a much greater kick out of reading your article if he comes away from it feeling that he was there with you, that he too talked to Aunt Arie, to Reid Chapman or to Papa Lauro.

You can give your reader that feeling by letting Aunt Arie or Reid or Papa Lauro do as much talking as possible in your story. That's the ideal answer to the question, the goal you are shooting for.

Now for the common sense answer: it depends. It depends on whether your contact was a talker or a non-talker.

If your contact was a talker, you may be able to let him tell it all. Your job will be simply to arrange his words so that they follow in logical order from beginning to end.

A good example of that would be Ken Campbell in the *Salt* story "Caulking Boats". Ken kept up a steady flow of explanation as he worked, so that Carl Young was able to let Ken do most of the talking in his article.

Ken Campbell (Salt photo by Carl Young)

"Now you may be thinking why I have such a long mallet for. Well, the reason for that is this mallet has to have these slots in the head. These slots give what they call life to the mallet.

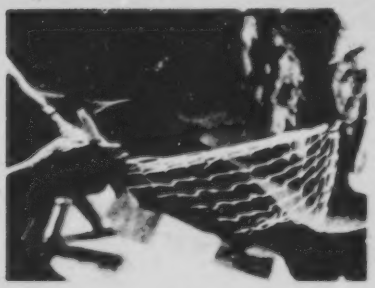
"It's lively. Can't you hear it ring? Well, a mallet without a ring is dead. It's no good. A dead mallet will tire you out in no time at all.

"You know what this handle is made of? You can tell just by looking at it. It's a cue from a pool table. The best handle for a caulking mallet is cherry wood. Cherry wood never makes your hand sore. I don't know what it is. It just doesn't make your hand sore.

"I know years ago everybody that got a piece of cherry wood to make a handle out of thought they had something, which they did. This handle here, after a while will get my palm sore, especially if it gets a little dirty. But cherry wood wouldn't do that. It's the best wood for a handle.

What if your contact is not much of a talker? She might just show you how it's done and leave it up to you to ask questions when you don't understand. The answers when you get them are short: "Yep" or "No" or "Six inches" or "Brown ash, you use brown ash."

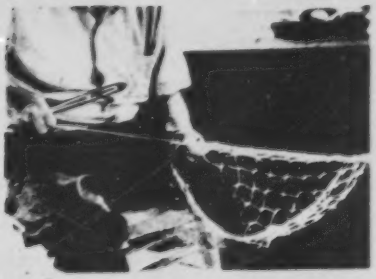
Obviously you are going to have to tell how it's done instead of relying mostly on your contact's words. This was the case in Fran Ober's story "How to Knit a Lobster Trap Head". Fran did most of the explaining.



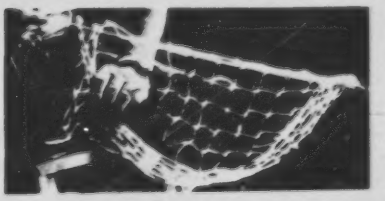
Albert now has ten down, 28 across.

Albert has now decreased and is knitting eight down, five across.

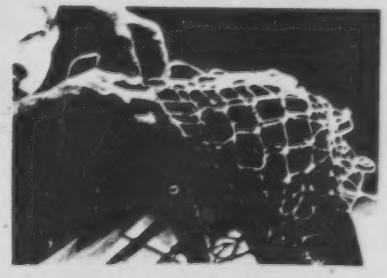
"I knit it together now. You'd have a mile if I kept on."



He knits it together to form a funnel.

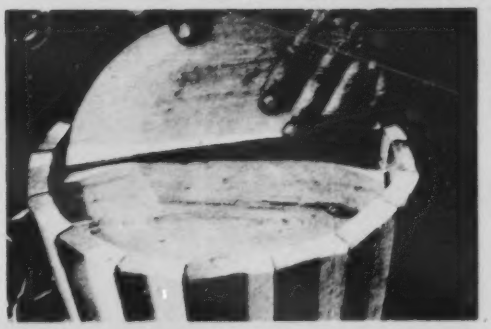


The funnel head takes its shape.

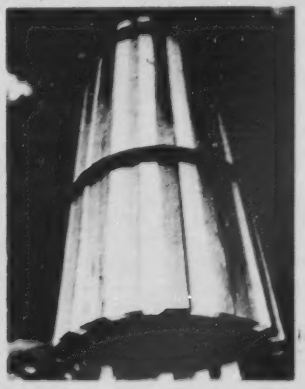


"It's ready to go in the trap now."

Telling how it's done with photos and



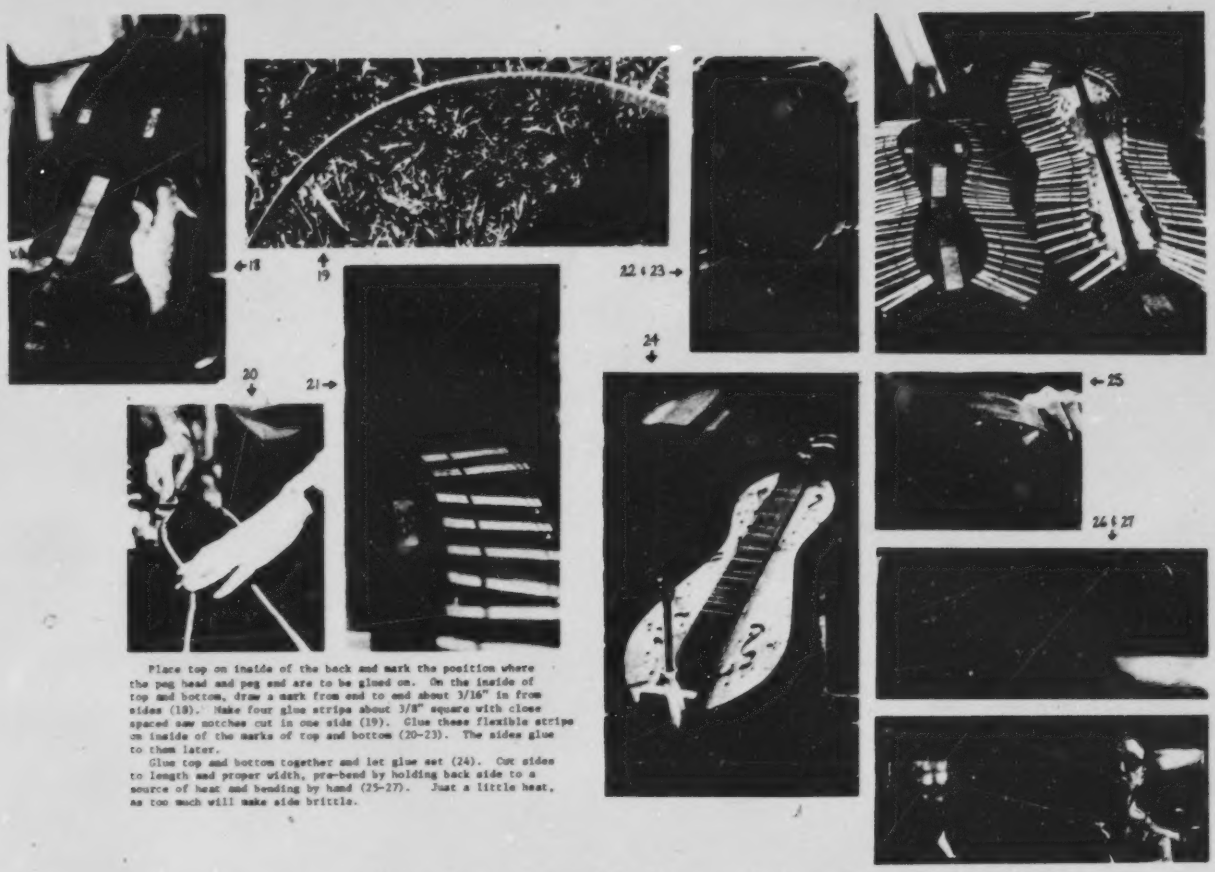
Step 12: Bevel off edges of half circles with draw knife. Smooth off with pocket knife.
Step 13: Take bottom hoop off. Put a temporary hoop on that fits in middle of churn (he replaced bottom wooden hoop with a metal middle hoop). Fit two halves of head into groove. Then with chisel and hammer force the middle hoop down as tightly as possible. Tap staves with hammer to make sure head is in groove tightly. Keep tightening hoop with chisel and hammer.



captions: Foxfire on churnmaking

Step 14: With temporary bands still on, smooth outside of churn with wood rasp.
Step 15: To measure for bottom hoop, take string and measure very bottom of churn.
Step 16: For hoops, use green white oak, or if oak is dry, soak overnight. Split oak into strips using froe and mallet. Measure length with string, allowing six extra inches for notch and lock.

Foxfire: making a dulcimer


←18
19
22 & 23→
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20
21→
←25
24 & 27
Place top on inside of the back and mark the position where the peg head and peg end are to be glued on. On the inside of top and bottom, draw a mark from end to end about 3/16" in from sides (18). Make four glue strips about 3/8" square with close spaced saw notches cut in one side (19). Glue these flexible strips on inside of the marks of top and bottom (20-23). The sides glue to them later.
Glue top and bottom together and let glue set (24). Cut sides to length and proper width, pre-bend by holding back side to a source of heat and bending by hand (25-27). Just a little heat, as too much will make side brittle.

Writing instructions for a how-to-do-it story.

And then there are situations that fall somewhere in between those two extremes. Your contact talks quite a bit. Looking at your transcript you see many places where he did all the explaining you need.

But sometimes he didn't. Sometimes you just caught on by watching. Obviously you're going to have to use a combination of his explanations and your explanations.

How do you work all that out? How do you get it so that your steps run smoothly one after the other the way they ought to?

Some kids rely on a pair of scissors and a stapler to help them at this point, others on a magic marker pen.

Ann Gorham of Salt *piecing together her snowshoe story.* (Salt *photo by Mark Emerson).*

With a rough outline of the steps in your head or on paper to serve as a guide, you can cut out sections from the transcript and staple them onto a sheet of paper in logical order. If there are holes in the explanation, leave holes, or blank spaces on the sheets of paper so that you can fill them in.

Another method would be to circle the passages in the transcript with a magic marker and number them in the order they should go.

Now, you're ready to piece all that together. Use your contact's words when you can, fill in with your own words when you can't. Keep your own words simple and direct. Don't muddle things up with unnecessary words that get in your reader's way like an overgrown jungle. Cut a clean straight path for your reader to follow.

A good example of piecing together a story with explanations from both the contact and the writers is "Flintlocks" in *Salt*. Sometimes the contact, Monty Washburn, does all the talking. Sometimes the writers, Laurie Astrowsky and Mark Emerson, step in to explain in simple language.

Salt *photo*
by Mark Emerson

Monty talking

"The first thing you have to have when you make a rifle barrel is a piece of steel with a hole in it. If it doesn't have a hole in it, you got to put a hole in it." This is called boring out the barrel.

"So after you put the hole in it, it's got to be real smooth." The process you use to make it smooth is called reaming the barrel. "This little gizmo here is one of the oldest type of reamers that was ever invented. (See diagram 1) It goes back three or four hundred years."

Laurie and Mark explaining

The reamer that Monty used has a file that has all the teeth scraped off. He used the file because it is hard steel. On the bottom side of the steel file is a half-moon shaped piece of wood.

The steel and wood were knotched at one end so that Monty could tie the two together with wire or rope. The other end of the wood was free so he could slide slivers of paper between the steel and the wood.

Burnishing

Monty talking

"Take little slivers of paper and put them between the

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Let's say you've pieced together in a logical order the step by step process of making something. You've done all your major steering.

Now you look at your transcript and see many unused parts. Look those over carefully. Are there some good things in there that you wish you could use?

Did your contact take a few minutes off and tell you a funny story? Or did she tell you how she learned to do this herself? Or does he tell you why he likes to do what he's doing? Or maybe even tell you how he feels about life, what's important to him and what's not important?

This is where you have to develop a sense of balance. You've steered a straight course with your story so far. You've done what you set out to do—get your reader where you want to take him.

If you add in extra stuff from the transcript, will you make the story fall? Will it get out of balance, too heavy in some places so that it comes creaking down to the ground?

It probably will if you decide to throw everything into the story that you can get your hands on. A good story is good because of the things you leave out—just as much as because of the things you put in.

So you ought to look carefully at anything else you add to your story at this point. Joe's long bout with pneumonia last winter, with all its details, may do in your story just about as badly as it did in Joe himself. Henry's struggles to get parts for his tractor deserve a sympathetic ear from you but not the attention of your readers.

On the other hand, Joe's joke about fishing was so good you'd like to share it. When Henry told you why he likes doing what he's doing, you could understand Henry—and what he's doing—a lot better. What Libby Muse had to say about the skills of the Micmac Indians explained to you why she continues to weave baskets by hand.

Your sense of balance comes into play. You are weighing the material you might put in your story to determine its value and whether it will fit. Some questions you might start asking yourself: did you get a kick out of hearing this during the interview? Did it make you feel you know your contact better? Did it help you to understand more why he does the kind of work he does?

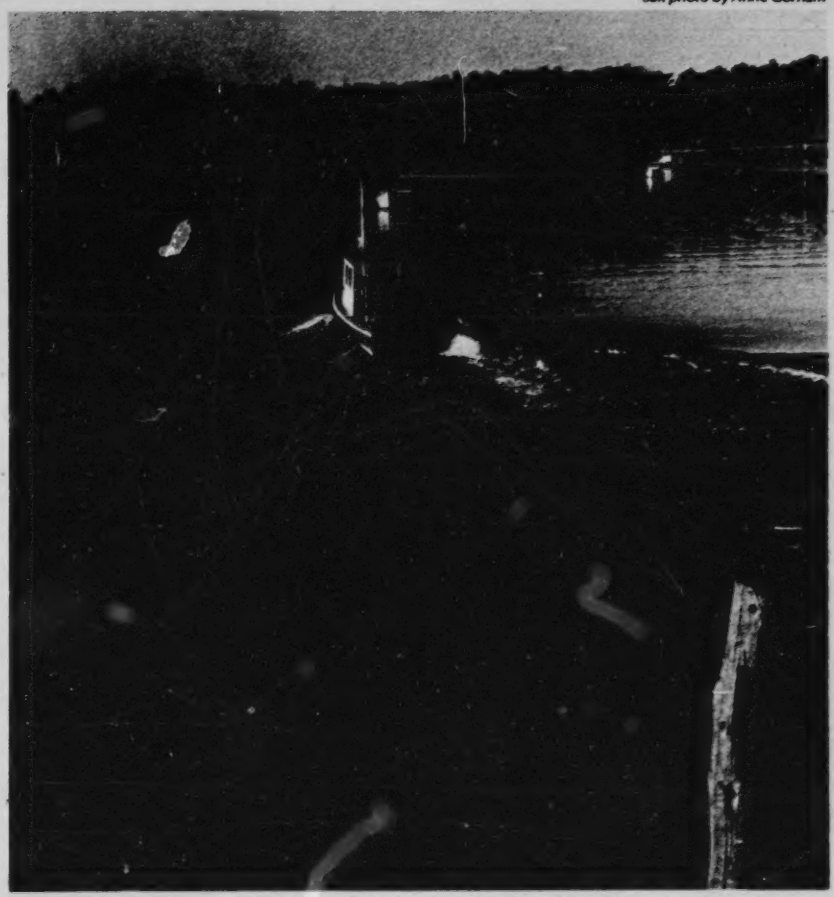
If the answer is yes, you can add those things from the transcript to your story and feel sure they will enrich it rather than hurt it.

Where? Where will you add the joke, or the philosophy about life, or the shared experience? Where can you stick it in so that it seems to fit naturally?

That's timing. To write a good story you have to work on your timing, as well as balance and steering.

You want to use that material where it will speed up the flow of your story instead of slowing it down. Will it set the tone for the story—start it off at a fast pace? Then you might want to begin with it, as Herbie Baum did in "The Stilly Story" for *Salt*.

Salt photo by Anne Gorham



"There was this guy lobstering in a 15 foot dory. First thing he hauled up a lobster trap, and this great big lobster was hanging on it. Right when he hauled it up, the lobster come up and bit the dory right in two. He (the man) *jumped in the stern and sculled her ashore."*

This ole sea tale was told to us by Stilly Griffin, a lobsterman in Kennebunkport, Maine. "Well, that's good enough for ya," Stilly laughed (a good enough story) as he unloaded the lobsters off his boat.

Stilly has been lobstering for 40 years. Hauling 50 traps with the help of his father, he first worked out of a small power dory, a rowboat with a motor. Now he owns his second boat, the Lorraine E., and has increased his stock to 230 traps.

Does it seem most natural to let your contact do just what he did at the time—stop making what he is making, lean back and tell a story? Then you might want to put it right in the middle of the how-to-do-it article, just as Beth Tanner did in "How to Build a Lobster Trap" for *Salt*.

Photograph by Herbert C. Baum, III

Stilly tells a story in the middle of a how-to do-it article

you got seven along the bed (bottom bed piece)." Then the copper nails are hammered into each of the drilled holes. These nails are for putting each of the meshes of the parlor head into the trap.

Then it is necessary to drill four holes along the top and four along each side standard. After that, you need six along

"I sometimes knit my own heads, but my brother knits most of them. Then Kenneth (Hutchins) knit mine this year. (I) ain't knit a one."

Stilly begins to tie the parlor head in. He takes a piece of twine and ties each corner of the head to the standard with a piece of nylon twine. He then goes tside the trap

Next he puts the bait string in. The bait string is tied to the bait caulder which is a loop nailed to the back of the trap near the center. The bait string is a long piece of black nylon. You take double what you need and, holding on to each end, twist the string. Then you tie it to the loop (bait caulder).

Sea Adventure

Stilly leans on his almost completed trap and begins to tell about one of his sea adventures. "One time I was goin' out at another fellas on the river an' he wanted me to go out mackeral draggin' with him. We was up about midnight, an' started to rain hard an' we wanted to haul the net an' come in, but the rain was too hard. I steered awhile an' then he took over there. About half an hour afterwards, I says, 'I'll go out an' get me a sandwich.' I opened up my dinner box an' I had a lobster sandwich in it.

"I took just one bit of it an' we run right up on the fishin' rocks. The sea laid her (the boat) down and I rowed her down forward an' I grabbed six life preservers — three for him and three for me. An' we tied them together and then we put them on us.

"The sea hit us. I felt it all over. It was right on my feet an' I could feel a crunch.

"I says, 'We put a hole in her.'

" 'Oh, no, she didn't,' he says.

"I says re did.'

Stanley Hicks tells a story in Foxfire

while he makes a dulcimer

In his work, Stanley is painstakingly careful. He refuses to be pressured. Of course, the other thing that slows him down is that every few moments, he stops to tell another story - like the ones following, told as he was sawing slots for the frets on a dulcimer fingerboard. If he had to stop telling stories, he'd probably have to stop making instruments also, for the two are inextricably linked...

Be about like one time they was an old man had a boy who was crippled. Been crippled for years and couldn't walk. Come two old Irishmens along, and they was wanting something to eat, and asked something to eat, and the man said, "Well," said, "my wife has t'take care of the crippled son." Said, "She ain't got much time."

Said, "What's the matter with'im?"

"Well," said, "he's been crippled for years."

"Well," said, "we'll cure him if you'll give us something to eat. We'll cure'im."

"Well," said, "alright."

Old Irishmens, they went in and got'em something t'eat, "And now," he said, "you'll have t'cure my son."

Said, "We'll cure'im. Put him in a room where he can't hear us at." So they put him in a room by hisself, and the old Irishmens got one [right beside]. And got'em a butcher knife apiece, and they started then a'whettin': "R-r-r-r-r, whetty-whet-r-whet whetty-whet r-r whetty-whet-whet." Said, "Sharp enough t'cut his head off?"

Said, "No, not quite."

Boy had raised up, y'know. Watched'em through a crack.

"R-r-r whetty-whetty-whet." Said, "Sharp enough t'cut his head off yet?"

Said, "No, not <u>hardly</u>."

Well, they looked through the crack and he'uz almost raising up in the chair. And they started again: "R-r whetty-whet whetty-whet r-r whetty-whet whetty-whet." Said, "Sharp enough t'cut his head off yet?"

"Yeah," he said, "I think we're sharp a'plenty." Said, "Jerk th'door and let's go get'im."

They jerked the door open, and he run out the other, and as fer as I know he's still running yet! He just cleaned the door hinges off and got <u>out</u> of there!

That's the way this is [sawing frets for his dulcimer]. R-r whetty-whet!

I guess a man <u>would</u> feel kindly funny, you know, them whetting on knives! They said that was true...

Or maybe that bit of philosophy, or joke, or story might just round off your story nicely at the end, or give it a punch. So you might want to use it at the end, as the *Salt* boys did who wrote "Trapping".

Salt *photo by Mark Emerson.*

"We don't have too much trouble with natives but an out'a stater seems to think it's kind of fun to stand off with his high-powered rifle and shoot a fox that's caught in a trap, and he knows that fox is in a trap too. He'll shoot him and nine times out of ten he'll cut the tail off and there's your fox there with thirty dollars gone. Ya know you have your problems in this business as well as the good points.

"Another thing, if the deer hunters see a trap instead of going around it they'll go right up and step on it, or something like that. There's not too many of the old native hunters that do that. It's these fellers that come up for the weekend. They seem to enjoy doing things like that.

"There's another thing we've got coming in this year. We got coyotes around here now. Some of those were caught this year. I didn't catch one but they're worth about half of what a fox is worth. Course every time you kill one I'd say you were saving a few deer during the winter. They do prey on deer you know. They used to call them coy-dogs, but now they say that they're real coyotes.

"The ones that were caught weighed about 40-50 pounds. So they're quite big animals. I've seen their tracks on the plains. They're over there all right."

"I love trapping. I'd trap if I didn't make a nickel. I love it. I've done it all my life.

Personality story

You want to share with your readers a special person you have come to know during your interviews. You want your readers to feel the full force of her personality, or his personality, just as you did.

You don't come to know someone in just one sitting, and so you've spent several hours with your contact. You know how she (he) feels about most things—life, love, money, work, play, friends, enemies, hard times, good times. You know how most of her (his) life has been spent. You may even know some of her dreams and how far she got toward achieving them.

You cannot follow a straight step by step path when you write a personality story, as you did in writing a how-to-do-it story. People's personalities don't run straight and logically.

They weave in and out, pile up in layers, dart forward, duck back. When you steer through a personality story, you have to cut a winding path. If you cut a straight path, you cut out all those interesting zigzags that make us human.

So what do you do? Get out those pages and pages of transcripts and spread them on the floor, just as you did with your how-to-do-it story. Have your scissors or your magic marker beside you.

Your contact talked about a lot of different things during those interviews, skipping from here to there. Make a rough list in your head or on paper of the things she talked about.

Let's say she talked about her childhood, farming, raising chickens, the Depression, superstitions, her first job, and the difference between things now and 50 years ago.

Go through with your scissors and clip out everything she says about her childhood. Pop it into an envelope or folder or pile marked "childhood". Now do the same thing with the other subjects she talked about.

Mary Sun of Cityscape *talking with Howard Smith.* (Cityscape *photo).*

Or you might use Ernest Eaton's method of organizing the Reid Chapman personality story for *Salt*. Ernie used a different color magic marker for each subject Reid talked about. Farming was green, fishing blue, hunting red, the old railroad black, his childhood yellow.

Separating all that material into subjects will help you see much better what you have to work with. It is at this point (just as with a how-to-do-it story) that you may find some key pieces missing. Why does Reid feel there are more pests to plague the farmer now than 60 years ago? What was the name of the ship Captain Thirkell skippered? When was the big fire that Arthur talks about?

So you go back and ask a few more questions.

What to use?

Maybe while you were separating the subject matter in your transcripts, you could see a way that it could all fit together.

Maybe you couldn't. Maybe you feel overwhelmed by the piles and piles of stuff, as the three boys felt who wrote the Reid Chapman story. "What are we going to do?" wailed Ernie Eaton, Regan McPhetres and Seth Hanson. They had almost 100 pages of transcript (neatly color keyed by subject) but Reid talked about "everything under the sun and it's all good. We could use it all."

If you can't see the story for the transcript, that's when you have to move away from it. Bundle it all up and get it out of your sight.

Now, tell me about Reid. What stands out in your mind about him? What was the first thing you told me about him when you came from your interview? Relax, and think back.

Sure, it's the way he feels about growing things, about being a farmer. The way his blue eyes get livelier when he talks about digging in the dirt.

So the boys decided to center their story on Reid as a farmer. They left all the good long hunting and fishing yarns for someone else to use in another story.

Now we're talking about balance. They boys chose to tilt their story toward farming because it made a stronger unit that way than if they put everything they had in their transcripts into it.

But they wanted their readers to have a broad glimpse of Reid as a person, as well as an intense view of him as a farmer. So they included sections in which Reid talked about the people he served on his house-to-house vegetable route, about going on sleigh rides with his girl and "a skippy little horse", about religion and life.

You need to go through the same process of weighing and balancing your material that the boys did with their story on Reid.

Can you get an overall picture of the person in your mind? Which of the piles of clippings from the transcript back up that view, illustrate it, support it? Are there some piles that are weak (not very interesting) or vague or so far off the subject that they don't seem to fit with the rest of what you use? Does your contact tell the same story twice, or express the same philosophy two or three times, so that you need to choose the best version and eliminate the worst (or combine the best of the two)?

You have to test your sense of balance as you decide what is important to use and what is better left out.

Aunt Arie Carpenter talking with Foxfire kids. Which of her words should they use and when should they use them. (Foxfire photo).

When to use it?

Now for timing. When are you going to use what you have?

The pieces you have circled or cut from the transcript can be used to keep your story moving, to start it off, to end it, to change the mood from serious to light or to strike off in a new direction altogether. Deciding when to use those pieces so that they do the most for your story is a matter of timing.

And of course timing is a practical instinct. Your timing depends on what you have.

Let's say you are working on the Ida Allen personality story with the *Salt* team who are putting it together. You have a whole series of tales Ida has told you about her life, from childhood to now. She didn't tell them in any special order, but simply as they

Reid Chapman talked about other things besides farming. Should those things go into a personality story about him? (Salt *photo by J. York).*

occurred to her, something that happened last year and then 30 years ago and then maybe 70 years ago.

Even though she jumps about in time as she tells the stories, you have a clear idea of the flow of her life, from childhood right up to now when she is 82 years old.

So you may decide it's best to arrange all those tales Ida has told you so that they flow chronologically in the same order as her life, from childhood to now. At least that is what the *Salt* kids decided to do in their story "Ida". This was a logical way of timing the material.

On the other hand, your story might not fit into a time frame. The boys working on the Reid Chapman story didn't have anecdotes from different periods of Reid's life. They had a pile of material about the things that Reid loves to do—farming, fishing, hunting.

So they pulled together everything Reid said about farming and massed it in one solid chunk to form the core of the story. This was a logical way of timing the material they had.

Look for the most natural way of timing the use of the material you have collected. Deciding when to use something is just as important as deciding what to use.

Feature stories
One page fillers
Topical stories

Let's move on to three other types of stories you might do for your magazine. As with all writing, the real muscle work lies in steering, balance and timing. Since we've seen how to flex those muscles in writing personality stories and how-to-do-it stories, we won't dwell on them as we talk about other types of stories.

But don't forget to use those muscles. In time putting them to work ought to become second nature when you write. You'll still be working when you write, but you'll do it with surer strokes.

What is a feature story? In the newspaper world, any story that is not "hard" news, like a fire, or a war, or a tax cut, or election results, falls in the "soft" news class of a feature story. So a personality story about Aunt Arie would be a feature story, or a story about the dog pound would be a feature story.

But we're going to use the term "feature" in a more narrow sense to refer to activities or events or festivities that are important—and often unique—to your area.

An example of that kind of a story would be a "singin" at Aunt Arie's church, when groups come in from miles around to sing all day long, usually to raise money for a cause, like a burned house or a hospital.

Another example would be the series of stories about a church whose members hold live rattlesnakes to prove their faith featured in an entire issue of *Foxfire* magazine.

"Town Meetin" from *Salt* is yet another example of this type of feature story, in which the team who wrote it tried to present a typical old style New England town meeting where the citizens get together and decide all the town business.

To do such a feature story requires miles of tape and one or two cameras in almost constant action. It's the kind of story that cannot be covered well by one person because so much is going on at one time.

How do you write such a story? Obviously you can't get everything that was said and done into the story.

But you want to get enough of what was said and done so that the reader comes away feeling he was there at the faith healing or the town meeting.

Don't pass judgement. (A page from Foxfire's special issue on snake handling)

As the music thunders, Dexter, who says, "I think th'most [serpents] I've held at one time is nine," pulls them from their boxes and passes them out to reaching hands. And as the intensity swells, some members of the congregation become so involved they find themselves dancing and waving their arms, despite the fact poisonous serpents dangle from their hands.

As much as possible you want to keep yourself out of this type of article, because you are not part of the scene and detract the reader's attention from what is going on there.

So try to let the people there carry the story as much as possible, and keep your own voice low. Don't be afraid to describe what you see, but **don't pass judgment on what you see.** In other words, keep your own reactions out so that the reader can react directly to what's happening, instead of reacting to your opinions about what's happening.

With this type of story, you should have large unbroken chunks of your transcript which you can insert directly into the story, as in *Foxfire's* snake handling feature.

36 "If you believe that it ain't gonna bite you, then you got power. That gives you faith. And then th'Holy Ghost just has t'be there. You must have that. [When I hold a serpent] I just get down and hold it right out there. Sometimes I pray, but if I get afraid, or lose my faith, I get shed of it quick as I can. If y'don't, it's dangerous. Say you got one and you lose faith; you better get shed of it or it'll bite you."

"Now they was a drunk man down here at a little church, and he said, 'That thing won't bite.' And th'old man that had it said, 'That'll bite'cha directly.' And he raised th'lid hisself and he said, 'Now, that'll bite'cha.'

"And th'man said, 'It won't bite. It's got it's teeth pulled.' And he had a handkerchief goin' around over it, and it struck him on th'finger there. And he just dropped ever'thing and split that with a knife and began t'suck that. But he had t'go t'th'doctor with it. That'll rot your finger off. If th'Lord don't kill it, you better."

One pagers are just what their name says they are—short one page stories that can stand by themselves. They are very useful as "fillers" to place in between longer stories, giving the reader a nice break in tone and topic.

How do you decide when to do a one pager? Easy. When you only have that much to say!

Some examples of one pagers are "Corn Shockin'" from *Foxfire*, "Those Damned Mud Holes", "Great North American Tree Squeak", and "Saco River Legend" from *Salt*.

Corn Shocks

Have you ever been driving alongside a corn field and wondered why the corn was stacked and shaped as shown in the photographs on this page?

One of the reasons is that sometimes the barn can't hold all the corn from a field, so the farmer stacks the stalks in what is called a "shock." The shock is the corn stalks bundled together and wrapped around about a third of the way down from the top with twine. These shocks are left out in the field and will stay good all winter unless they fall over. Then they will rot. It has been said that if the corn is cut green and the ears turned into the middle of the shock, you can go back in the winter and reach in, pull out an ear, and it will still be fresh.

The corn shock is an efficient way of keeping feed for farm animals. The whole plant - stalk, ears and all - can be ground up and fed to cows; or the ears can be taken off and the whole stalk and the shucks fed to cows, horses, and mules. The corn can be left on the cob and fed to the hogs; but if it is to be fed to cows, it is usually shelled off the cob since they have a hard time getting it off and this makes for a lot of wasted corn. The animals for whom the corn is usually shelled are cows, horses, mules and chickens. The shelled corn can also be taken to the miller to be ground up into corn meal. What is left is the cob, and it can be used as a good starter for a wood stove or fireplace.

- *Mike Pignato*

The Saco River Legend

Those Damn Mud-Holes

GOATS

Great North American Tree Squeak

Topical stories are the longest and hardest of all. These are stories that investigate one topic or theme in the course of many interviews with many contacts, let's say 8 or 10 or 15 or even more. They can involve a year's work and the efforts of five to ten people. Below is an example from *Foxfire*.

Boogers, Witches, and Haints

Probably my earliest memories are of the times when the power would go out and we would have to get down the kerosine lamps. My grandmother always used the times to the best advantage by telling ghost stories - or "booger" tales. I don't remember the tales as such, but I can remember the lamp that lighted only her face as she recalled the choicest horrors of her childhood.

That the people of these mountains should have a rich supply of "haint" tales is not at all surprising. They had conquered the land - but only in a small area around their doors. No matter how friendly the woods seemed in daylight, there were noises and mysterious lights there at night that were hard to ignore if you were out there all alone.

We tape recorded the following stories in an attempt to let you share a singular mountain experience - a night of ghost tales by a slowly dying fire.

- David Wilson

The stories were tape recorded by Ernie Payne, Frenda Wilborn, Greg Strickland, George Freemon, Andrea Burrell, Glenda Arrowood, Pat Arrowood, Barbara Crunkleton, Susan Mullis, Craig Williams, John Turner, Tony Burt and Jimmy Carpenter. The tapes were transcribed by Greg, George, Gail, Glenda, Andrea, Susan, John, Tony, and Sue Kirkland.

Sometimes they may fill a whole issue of a magazine because the material is so rich, as the *Foxfire* issue on banjo making.

Other examples of topical stories are the ginseng story in *Foxfire*, an entire issue of *Bittersweet* devoted to one room school houses and the story on Maine barns in *Salt*.

Systematic and careful collection of material are the keys to producing this type of story, which must be painstakingly researched, written with precision, and airtight for accuracy. It's best to wait until you have considerable experience before you launch into this type of story, unless you are braver than most of us.

"One of these days, there ain't gonna be no 'sang."

Ginseng is slowly dying out. Since people first discovered that "sang hunting" could be a profitable hobby, they have been digging it more and more with less and less regard for its safety. Now, because of its scarcity and the increased demand for it, the price dealers pay hunters for the dried roots has skyrocketed to $65.00 a pound.

There is much confusion here as to exactly what happens to ginseng once it is shipped out of the country, but many of our contacts remember it being used in the mountains in teas and other home remedies:

"They buy it in China," said Wallace Moore. "You know, when the President came back from China, it was on the television about that old main guy over there drunk ginseng tea every day? And he had three women. I never have drunk any tea. But now I'll tell you one thing. You can be in the woods and take a stomach ache or the old hungry colic, and you can just chew up some of the fine roots and swallow the juice of it and it won't be five or ten minutes [before] your stomach'll be just as easy as you please. I've had that to happen different times."

Buck Carver said, "You can take the roots that are dry and take a sausage mill or something and grind'em up and drop a pretty good little handful down into your vial of conversation juice [moonshine]. And this ginseng and liquor - you can have diarrhea, and very bad, too - pour out just a small little amount of that in a teacup and set it afire. Strike a match to it, you know, and it'll burn. And I mean burn it good. And then turn it up and drink it. It's an awful bitter dose to swallow, but if it don't do you some good you better get to a doctor and pretty durn fast. It really is good for that. And it's also

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Foxfire's 21-page topical story on ginseng was organized into chapters, with many different contacts speaking in each chapter. Chapter divisions were "The Plant", "Finding and Raising", "Enemies", "Dealers" and "As big a root as ever I dug . . .", which was a section of tall tales about ginseng.

The beginning

Back to beginnings. Now that you've written the major part of your story, you can tackle the beginning with less fear than when you started. You also have a much better idea of what your story is about.

Let's look at some ways you might want to start your story:

1. Tell your reader in a few simple words what the story is going to be about and then lead right into the story. You can do this with just one short paragraph if you want.

2. Use something your contact said to start the story. Let his words set the tone for the story, or take you to the core of what your story is all about, or get you to sit up and listen to a strong voice that is talking. After you use those words, you can then write a few sentences telling who was speaking.

Caulking Boats

Story and Photographs
By Carl Young

We heard that Ken Campbell was down caulking a boat at Baum's Boat Yard. So we went down to see how it was done. Ken was at work on a lobster boat and we all crawled under the bow to watch.

Ken has been caulking boats for nearly 50 years. We asked him how he learned.

"Well, my brother was a caulker before me. I got to working with him and I got to liking it. Well, it's just like anything else you get into. You just keep goin' and goin'.

Making a Foot-Powered Lathe

"Let's make us one - make th'shavin's fly! I got a deerskin up there in th'barn if you boys'ud cut it up fer me and make strips out of it. We'll nail it together and make us one, huh? It's simple. Real simple."

This was Minyard Connor's response when we asked him how a foot-powered lathe worked; and we were more than glad to oblige him.

The foot-powered lathe is a completely hand-built, muscle-powered machine that has been out of use ever since electric lathes, and tools that made wood-work easier and faster, became common. After operating the foot-powered lathe myself, I can see why it is rarely used anymore.

The main purpose of this lathe was to make chair rounds and table legs. Though it is fairly simple to construct, I must admit it would take a lot of patience to work for very long with one. But that is one of the wonders of the mountain people - their patience.

It was after several attempts to set up an interview with Minyard (he was always out logging or fishing, it seemed) that we finally got one in early March. When we first heard of it, neither George, Jimmy or myself had any idea what it would look like; but when it was finally built and we had all tried it out, we were glad we had carried the interview through to the end.

After we had finished the interview, Mike, Paul and Frank dropped by Minyard's to see how things looked. Minyard sat on a stump, loosened up, and started telling jokes. That's when I really felt the interview had been a success - I'd made a friend.

3. Put your contact into his natural surroundings. Describe what you see, hear, smell for your reader, particularly if the surroundings tell something about the kind of person your contact is.

From Foxfire:

'Hillard Green'

Essentially it's a room with a roof on it. The wooden floor is bare and unwaxed. There's no ceiling—it's open to the ridgepole except for places where planks have been laid on the joists to provide a storage area above. A wood stove, a battered sofa, an ancient double bed, a table covered with an oilcoth, and a stiff-backed chair are the basic furnishings. Throughout the room, however, one spots the little details that make it home: the sardine can nailed to the wall for a soap dish; the neat stack of wood beside the stove; the horizontal poplar pole on which a clean pair of overhauls and a dish towel hang; the axe, pile of onions, and canned tomatoes and cucumbers under the bed; the garden tools and walking sticks over beside the door; the kerosene lamp; the outside door pull made of a discarded thread spool, and the inside one made from the crook of a laurel bough; the bucket and dipper for cold water from the spring; the mop made of a pole with a burlap sack tied to the end—all these things label the house as Hillard's and make it his alone.

From Salt:

'No One Ever Beat Me'

by Val Gould and Elizabeth Tanner

On the edge of a green marsh under the shadow of the White Mountains, where sky and water blend into a wide expanse of blue, stands the cluttered home of Helen Perley. Hidden from view by huge mulberry trees and winding vines, it may easily be missed. The eerie screech of crows and deafening squawk of turkeys greet you as you enter the yard.

As you walk among the cages and buildings which house the hundreds of animals she raises, you will meet a small woman with short, gray hair dressed simply in jeans and a sweater. She is Helen Perley. She has an unmistakable glow of youth in her eyes and a talkative nature.

Her own brand of humor soon comes through. "Everything is high priced nowadays," she says. "So are words, I guess. So I cut down on 'em."

Helen Perley has enthusiasm, stamina and vitality. She once told us, "I want to go up and attack the Appalachian Highlands an' I always wanted to go in the woods and live right off the woods." She lives in the house she built with the help of "one carpenter an' myself, an' then I finished it up alone."

She is the owner of an animal farm, a most unusual farm run by a most unusual woman. She started by breeding rats and has expanded to the point where she has requests for her animals from all over the world.

4. Write a simple thumbnail sketch of the life of the person you're writing about.

River Driving

By Fran Ober

Bert Morris is a river driver and logger. For most of his 85 years, he has logged the great forests of northern Maine in the winter, and driven the logs down the river to market in the spring.

Bert is as tall as the six foot "cant dog" he can still swing into a log with force. He showed us how to use a cant dog, a long pick to untangle logs that is the main tool of trade in river driving.

Bert lives in the West Forks, on the bank of Dead River, just north of where it meets with the Kennebec River. He has lived there 53 years. Bert told us about his life as a river driver.

"I've been on the drive since I was fourteen years old, except for the past few years. I drove at Moosehead (Lake) first. A man by the name of Jim Kinchley, he was in

Mack Dickerson

Seventy-nine years is a long way to look back. But Mack Dickerson looks back over that many years and is able to share many changes—some good and some bad—that have come to Wolffork Valley. Living near him, you find that he is a uniquely interesting individual. Mack is a bachelor (he says he likes being his own boss) and he has lived by himself for most of his life. He's quiet and keeps to himself, but once you take the time to know him, you discover that his has been a full and crowded life worth sharing with those who will listen.

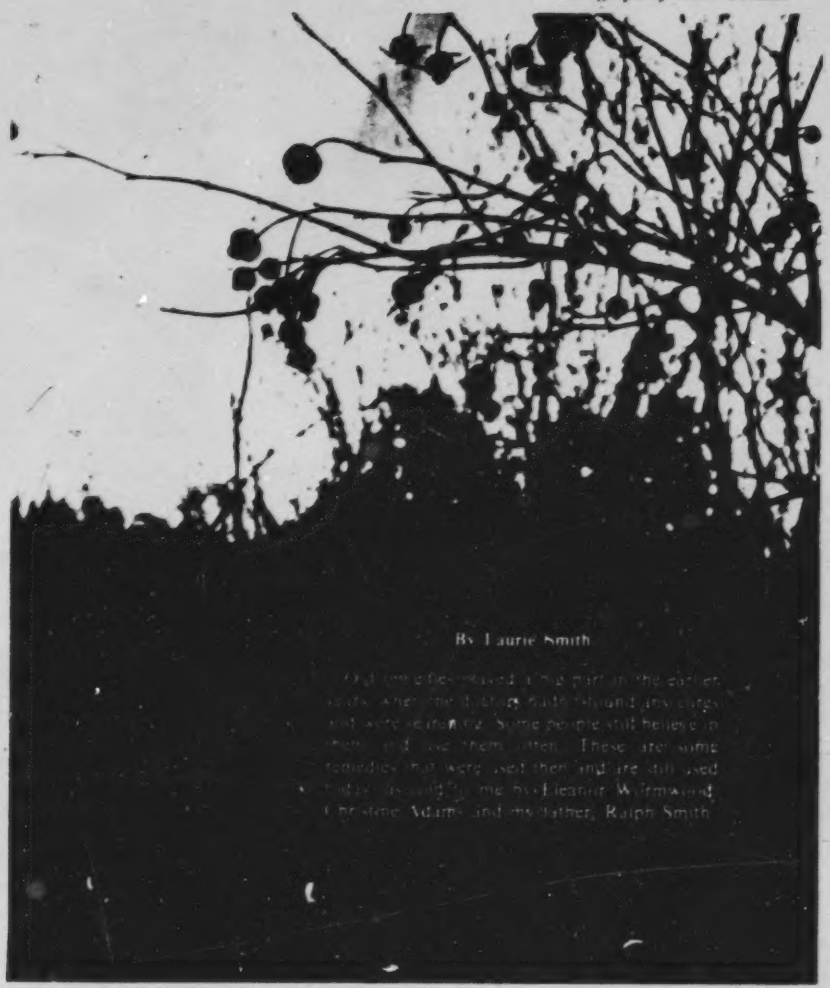
Mack's family moved to Wolffork in 1835 when the area was still very much a frontier. There were only four other non-Indian families in the valley: the Keeners, the Carters, the Pinsons, and one other which Mack can't remember. Mack's father bought the land Mack lives on now from Grandpa Keener in 1896, and then built the hand-hewn log house that Mack still lives in. Its chimney was made of bricks that were made of lime, sand and red dirt in back of Gay McClain's place on Betty's Creek. Until the railroad came to the county, the post office for the valley was located in the Dickerson home.

When Mack was a boy, he made blowguns to shoot wild cherries with, swam a lot, gathered wild chestnuts, rabbit hunted with his

5. Give some background information about your story that will explain why it is important or what led you to write about it.

From Salt:
OLD REMEDIES

Photograph by Anne Gorham



By Laurie Smith

[illegible] remedies [illegible] Eleanor Wilkinson[illegible] Caroline Adams and [illegible] father, Ralph Smith.

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From Foxfire: Charlie Ross Hartley personality story

Charlie Ross Hartley with Tom Carlton, one of Foxfire's editors. The two of them are looking at one of the finest buildings Charlie built in his long career in construction. In the next issue, we'll show you the building.

The letter on the opposite page arrived in our office one day, and sent us all in search of a North Carolina map that could show us where Vilas was. Mr. Hartley sounded like someone we'd like to meet. We found, to our delight, that Vilas was near Sugar Grove, and we had already been in communication with a Tedra Harmon there who made banjos and had agreed to show us how (see the Fall, 1974 issue of Foxfire). We now had twice as much reason for a pilgrimage into that part of the mountains.

We wrote Mr. Hartley back immediately and asked permission to visit with him, received it, confirmed the dates with Tedra and headed out only to be turned back by the gasoline shortage that had every gas station on our route closed down. We returned home, tried it again two months later, and made it.

The greeting we received from Charlie and his wife was so warm and genuine that in the week we spent up there, their home became our base of operations. None of us really know how it happened. It just seems that we were constantly passing their little home on the way to another serendipitous interview, and we'd stop in for a moment only to find that they had anticipated us, and had a pot of coffee on the stove and pies on the table. We touched base with them several times a day.

Now decide which kind of beginning would work best for your story—and for you. Maybe one of these five kinds of beginnings will work well for you; maybe you can think of another kind of beginning that would work better.

Whatever you choose ought to fall into place fairly naturally without much twisting or squeezing to make it fit. If you have to do too much adjusting, you're trying to fit a square peg into a round hole.

If you rake through your story a half dozen times before you finally find a quote to start the story, chances are you don't have *any* quote that is strong enough. The kind of quote we're talking about really hit you when your contact said it—and stands out on the page when you see it again in the transcript.

Maybe the surroundings for the interview weren't that much different from your own living room. In that case, you may find yourself straining too hard to make a beginning from that because it's not an important part of the story. Forget it, and look for a stronger beginning.

Once you've chosen your beginning and set it into place, it ought to seem right to you, almost as if it grew there. It should lead your reader smoothly into the main body of the story without any struggle on his part.

An Ending

Now for an ending. What are some ways you could end this story of yours? Here are a few possibilities; you may be able to think of others.

1. Let it end up in the air. Just let the action continue as before, while you and the reader walk away.

From Foxfire: 'Stanley Hicks'

"We used to make these [pecking birds]. See, here it goes! [As he swings the paddle and the birds peck, he sings/chants the following]:

Chicken in the bread bowl peckin' out dough.
Granny, won't your dog bite? No, chile, no.
No, chile, no.

"Watch 'em, now! Watch'em. Watch'em. Now, this'n here [pointing a slower one out], he got beat up and we had t'remodel his tail. Y'see him? He looks a little bit rough. Now they's supposed to be corn in here, but I ain't put any in yet. That one's a little lazy [pointing at another]. 'At's a rooster. He's just a little lazy, boys. Now them hens is smart, y'see? Now watch him. He's a little ill there!

"But they's a lot of things that way you make, you know, just while you're beatin' around at it. I've got a snake. And, let's see, where's my 'moisture' at [a paddle with a rough head and a crayfish claw nailed to either side]. And I've got me a bird at the house. My wife, she wouldn't let me keep the moisture at the house. And that bird and snake, I just picked up roots and made them. I'll run down t'th'house and bring'em up here and let you look at'em!"

2. Choose some punch lines from something your contact has said that will make a strong ending. This could be a few sentences as in "Flintlocks", or an anecdote or story as in "On Deck".

From Salt: 'On Deck'

Captain Thirkell, by his nature is a very modest man, so when I asked him if he had ever done anything special, he told me he couldn't think of anything, but I didn't agree when I heard this story about an incident that happened during his father's tenure as captain.

"They went out for an afternoon's sail, Mr. Tarkington, Miss Trawler, his secretary, and my father, just the three of 'em. The engine quit, they burnt out a coil in her and they were off here about four miles I should say.

'Tight Squeeze'

"As it turned out they had nothin' but a little small tight tender (lifeboat) to make the shore. It was gettin' dark and a big thunderstorm was comin' up right after the engine blew.

"My father decided that the only option left to them was for him to row ashore in the small tender and tow 'em in, don't ya know, because they didn't happen to see anybody out there at the time. So he started for shore in the tender at quite a clip.

"As he headed in the boat needed to be bailed out because the rain was comin' down pretty hard and the waves were gettin' pretty fierce.

"He finally got in and found one of his friends who took 'em back out there. When they finally got back out to the *Zan Tee* for the rescue, the surf was really rough and the wind was gustin' pretty bad.

"Well, they made it all right, but I'll tell ya, it was a tight squeeze."

From Salt: 'Flintlocks'

As for making a flintlock, Monty summed it up this way:

"Well, it's like knittin' a afghan or makin' a quilt. You start at one end and you keep on goin' until it's done."

Captain Thirkell tells a story at the end of "On Deck" in Salt. (Salt photo by Michael Claus).

3. End it the way it actually ended when you were there. In other words the end is a natural part of the story.

4. Sum up the importance of what you have seen and described for your reader, as it strikes you.

From Salt: 'Down She Goes'

Now this cold March morning has turned into a cold March night. We got into the wharf around 7 p.m. By the time we got the shrimp and fish on the trucks it was close to ten.

From Salt: 'Town Meetin'

"Motion has been made and seconded for $4,200 for the town dump. All in favor, please manifest by raising your right hand. And those contrary minded? And by your votes, you have so voted to accept it. And I so declare it."

The time was fast approaching 11:30. We had been there since 7:30 and had experienced four hours of "Democracy in Action".

From Salt: 'Wild Honeybee Hunt'

It had only taken us about two hours to find the honeybees. Monty said this had been an easy hunt. "I've only found about three more swarms any quicker than that." As he had explained, sometimes it took as long as two weeks.

"If you was going to get the honey out of that, you'd have to cut down the tree, then take the saw and saw into it below and above that hole about half way through it, and take an ax and split the pieces out and tip 'em up and get the bees out that way.

"When the people used to find a swarm of bees in the old days, it was an unwritten law that if you left your initials on the tree nobody else would touch it. They might find it, too, but if there's someone's initials on it, why they'd leave it alone.

"Why don't we put the old-time law into effect and we'll carve the initials in the tree?

"I'll tell ya'. We'll put an S on it for *Salt*, how's that?"

From Salt: 'Old Bottles'

"I had one a week ago. Dr. Townsend's Sasparilla. It's about an eighty dollar bottle. It's really a beautiful bottle. It has a crack in it, but the rarity of the bottle still dictates a price of probably a ten to fifteen dollar bottle even though it has a crack.

"It's a beautiful bottle, I think."

Ted began to talk about his ink bottles. "See you can collect hundreds of ink bottles and never see the same one. They're all different, different colors, different shapes, different sizes. It's really a collection by itself."

Then he paused. "You'll be here all night once I get started. I just don't know how to stop . . ."

We had to leave, but we left with a knowledge of old bottles we didn't have before. Ted showed us that there is more to the bottle than the bitters inside.

From Foxfire: Betty's Creek issue

It's hard to make specific conclusions in sorting out the various forces that now shape Betty's Creek and thousands of communities like it. It is decidedly unrealistic to entertain the notion of freezing an area, of trying to stop change completely. Certainly change can be a healthy, positive, and enlightening course.

The problem seems to lie in change that is disorganized and uncontrolled. Positive change ought to be, has to be ordered. When a community's development is the victim of a hundred different adverse pulls instead of being determined by the collective desires of the people, the resulting changes are bound to be, at the very least, disconcerting, and probably negative. It is here, at least in the overdevelopment of land and resources, that city and county government can reach its peak of importance in legislating to control disordered and negative change. City and county planning committees and well-executed zoning laws can help prevent or alleviate negative and disordered situations where local land development is involved.

These positive instruments can only be wielded, however, when the majority of the people themselves make themselves aware of the dangers and organize to meet them. This presents at least one real answer regarding the question of coping with change positively within a community.

In conclusion, we want to extend our deepest heartfelt thanks and appreciation to the people of Betty's Creek. We were told so many times by so many people that they didn't feel they had anything important to offer. Hopefully they can see how wrong they were. Their warmth, humor, and deep, startling insight kept us inspired throughout.

- Laurie Brunson

That kind of ending can be simple and almost understated, as in the examples above. Sometimes you may, however, want to be more eloquent, especially if you have had a change of attitude during the course of the story.

A very good example of this would be Timm White's ending for his story "Gooches Beach".

Usually it's best to slide into a fairly fast ending. Keep your story going at a strong pace until the last paragraph or two. Don't make your reader plod through a long slow ending that says "this is the end" every step of the way. He'll feel he's attending a funeral for the story he has just read, and that's not the feeling you want to leave with him.

Salt photo by Mark Ruest

I still try to imagine what this beach was like back in the days of Steven Harding. I think of how he must have loved to look to the east and view the brown rocky shore of Cape Arundel and the silver dunes bordering the mouth of the river. He must have enjoyed gazing westward toward Oaks Neck, over the blue waters of Wells Bay, and on to the distant coastline and rolling slopes of the coastal hills. He surely must have been impressed when he turned his eyes oceanward to watch the white breakers tumbling over the sea, striking the reefs and spraying high into the air. Then I suddenly realize that Gooch's Beach hasn't changed so much after all.

Taking your reader with you

You can make it hard on your reader or you can make it easy. You can reach out a hand and guide him right along through your story, or you can make him struggle, reread sentences trying to figure out what you mean, scratch his head wondering when you changed subjects and why.

There are some friendly bits of help you can give your reader as you write your story.

1. Don't take for granted that your reader knows everything you know. "Write for someone who lives on 144th Street in New York City" is a standard slogan for *Salt*. Translated, that means you can't expect your reader to know everything you know about your own people, area, customs. Pretend you're from another state or another country, then read your story and see if there are some things you wouldn't understand without an explanation.

For example, the two girls who wrote "Smelting" for *Salt* casually mentioned smelt shacks in their story. When other *Salt* kids applied the "144th Street" rule and asked, "What's a smelt shack?" the girls replied, "Everybody knows what a smelt shack is!"

Everyone in Kennebunk, Maine, that is. When the girls stopped to think that they would have readers who had never been inside a smelt shack, they rewrote their story to include a description of a shack, as well as a sketch. They even went one step farther and told their readers what a smelt is.

So extend a helping hand to readers who live in other parts of the world. Explain to them some things you know but they might not know.

2. Help your readers get from one place in the story to another place. (Write transitions.)

Have you ever had someone start to tell you something by landing right in the middle of it, without clueing you in on what he's talking about? Chances are you have and know the bewildered feeling you get as you try to figure out what on earth it is he's talking about.

You can do the same thing to your reader if you don't clue him in.

As you move from one subject to another, or from one place to another, or from one action to another, or from one opinion to another—anytime you move in your story—you have to take your reader with you. Don't leave the poor fellow standing there wondering where you've gone.

Let him know you're moving on—and where. This is called writing transitions, but it doesn't have to be complicated. The simplest words, the simplest transitions are often the best.

Below are some examples of transitions from stories in *Foxfire* and *Salt*:

From Salt:

"I used to go with Dad. He used to call me his girl, you know. Oh, I used to go with him (along the river) all the time. You see there was a dam, a wooden dam. There was nawthin' but wood then. And three miles down there was another dam.

"And he'd always come round to the house and take me down. We'd go down and if the logs didn't come to the top of the falls, you see, he'd know they were jammed up somewhere.

"He'd say, 'My girl, I got to go. You set right there now 'til I come back.' and he had to go this 2½ miles to have them shut down, because all them logs was piling up. So I'd sit there watching upstream waiting for him to come back."

transition ↓

Ida married Sam, a big man "but not fat" as she is quick to point out, who knew the woods and streams so well that he was a hunting guide most of their life together. "Sam was quite an entertainer. He used to throw his voice. He could sing and play the harp."

transition ↓

But when they were first married, Sam worked in the woods along with the other men, logging in the winter and river driving in the summer.

"We built a little house, a good little house, and the boys

From Foxfire:

"But I don't believe in going out here in a place where there's good, rich land and the timber is growing [and clearcutting]. The thing you want to do in them places is to thin and give the rest of it room to grow. But you needn't expect to go up here on a southeast exposure and be able to grow big tall red oak timber, or black oak. It just don't grow there. That just isn't the site for it."

transition ↓

This concentration on personal observation has made him into a man that is leery of beliefs that smack of superstition. When we asked him about madstones, he chuckled and told us a story: "They supposedly come out of a white deer's paunch. I've never seen one, but they claim they can cure a snake bite or anything. No matter what it was, it was good for everything. That's what the old people said. I know one time there was a fellow told me, said a fellow hollered at him, "Run down here right quick with that madstone. A snake's bit me!'

"And he said he went down with this madstone, washed it, and they applied it to the place and it wouldn't stick. He said if it was the poisonous kind, the madstone would stick and draw the poison out. It'd have the tendency to hold to it. And he said he washed it three times, put it on, and it wouldn't stick. Said he come to find out a darn *lizard* bit him. It wasn't even a snake.

"But I've never seen one, and frankly I don't think there *is* such a thing, between you and me and the gatepost."

transition ↓

But the real thing we had come to find out about was smokehouses. There was little doubt he knew, again, what he was talking about. He had a beauty standing behind him to prove it. Here's what we learned:

There is no specific size for a smokehouse. They were tailormade to a family's needs. Sometimes they stood alone among a complex of outbuildings. Sometimes they were part of another building that had several uses. He has seen one in the top floor of an apple and potato cellar, for example. His own building is a smokehouse below,

3. Break your story into pieces that the eye can swallow.

Okay, so that's another way of saying you should divide your story into paragraphs. Time and time again kids say, "I don't know how to make paragraphs." Let's take a new look at this whole business of paragraphing. It's one of the most overfeared parts of writing, a mole hill that's been treated like a mountain.

If you keep in mind why you are carving your story into paragraphs, it will come easier for you. You're not doing it because some composition book says to. You're doing it because of kindly impulses toward your reader, to help him read your story.

Let your eye run over a long unbroken column of type. Pretty awful, isn't it? The last thing you want to do is struggle through all that.

Now break the same column of type into paragraphs. Just break it the best way you can. Paragraphing is a matter of personal judgment. You and I might break this column in different ways—for equally good reasons. So don't get yourself all tied up in knots thinking there is only one "right" way to form a paragraph.

Here's one way that column of type might be paragraphed:

You're scared. Good. If the idea of writing your first story for publication scares you, maybe you'll take a fresh look at this business we call "writing." You know what writing is? It's just plain labor, like hoeing potatoes or tuning a motor or painting a wall.

When you write something that's worth reading, you work up a sweat, a good honest sweat. But don't back away. There's nothing hallowed about writing.

If you can make someone listen to you while you're talking, you can make someone read what you write.

Here's another way it could be broken:

You're scared. Good.

If the idea of writing your first story for publication scares you, maybe you'll take a fresh look at this business we call "writing."

You know what writing is? It's just plain labor, like hoeing potatoes or tuning a motor or painting a wall. When you write something that's worth reading, you work up a sweat, a good honest sweat.

But don't back away. There's nothing hallowed about writing. If you can make someone listen to you while you're talking, you can make someone read what you write.

If you break it the second way instead of the first, you get a different emphasis because the first words of any paragraph stand out more than the other words.

You also get a different sense of how fast you're moving. Shorter paragraphs give you a feeling you're moving faster than long paragraphs do. Longer paragraphs have a more leisurely feel, as if you've got all the time you need to follow an idea around, or listen to a story, or argue a point.

So the length of your paragraphs might depend on the mood you want to create at the moment. And you might use paragraph length to change the pace of your story—to suddenly speed it up, with quick snappy paragraphs; or to slow it down and let it amble, with longer paragraphs.

Paragraphs are kind of fun to fool around with, once you get over the idea that there's only one right way to do them.

Just remember that you're paragraphing for the same people you wrote your story for in the first place, Sunny Stevens at the Sunoco Station, Mary Durgin at the liquor store, your mother, your cousin down in Texas, your friend. Do them a favor and make it easier for them.

Editing

Your story is finished. Ready to be set in print. Is there anything else you ought to do to it?

Why not turn it over to other kids on the magazine staff and let them read it? They're pretty good guinea pigs to try it out on.

If they can't understand something you said on page 2, chances are quite a few other people won't either. They'll often see some things that have slipped your notice.

"Hey, Kim, this is really a good story, but sometimes you call this guy 'Mr. Jackson' and sometimes you call him 'Clifford'. It gets me mixed up. I think you ought to call him the same thing all the time."

Or, "This doesn't look right the way you spelled it. I think there's only one 'm'. Better look it up."

Or, "I can't figure out which 'he' you mean. You say Bert Hanscom and his friend Lester worked on the railroad together, then you say, 'He was always thinking up pranks.' Do you mean Bert or Lester?"

Or, "You've got a grammar thing wrong I think. You've got 'were' and it should be 'was'."

Comments like that will help you clean out weak spots that you don't want to slip into print. (Now, too, is when you double check the spelling of all names. It's a deadly sin to write about someone and spell his name wrong. Are you absolutely sure that Reid Chapman spells his first name "Reid" and not "Reed" or "Ried"?)

Getting members of your staff to review your article before it goes into print is a form of group editing that can be very helpful. Maybe your magazine has a special editing panel or committee set up to do that, or maybe you just get the first seven or eight kids who come along to do it.

However you work it out, it's worth doing. The kids who read your story are in the same boat you're in. They're trying to write stories for publication. What they have to say will be said in a friendly spirit, to help you make your story better, not to hurt you or tear you down.

Should you offer to let your contact read the story before it goes into print? Sure you should.

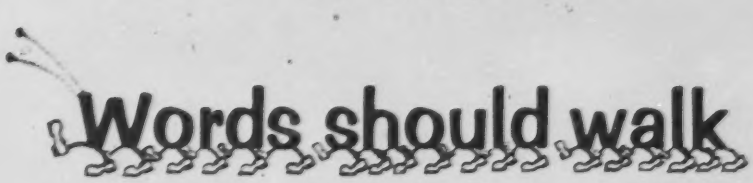
Nine times out of ten she or he won't take you up on it. But you ought to make the offer early in the interviewing stage. "We'll bring the story around and let you take a look at it before it goes into print, if you want us to, Joe."

Foxfire kids always make this offer, according to "Wig", even though they rarely have anyone ask to preview the story.

Nobody has ever asked the *Salt* kids to bring a story around for approval prior to printing, although the staff feels this is a right that contacts have. In some cases, however, it has worked the other way.

Sometimes kids have worried about their facts in sections of an article and have asked contacts to do them the favor of checking out the story for accuracy prior to printing. Are the dates right, the names of persons and places correct?

You might find that your contact wants to add something when you bring the story around—or to leave something out (someone's name?). This gives him that option.



There you have it, your story. Now that you've sweated through your first story for publication, you probably have a new slant on the process of writing. Chances are it isn't at all what you thought it was.

Writing is not some mysterious thing that "comes" to you like a bolt of lightning, as you sit motionless waiting for it to strike you. Writing is an active, sweaty job. You have to ask and answer, weigh and reject, reach out and back away—you have to move.

Beware of putting words up on a pedestal. Pedestals don't belong in the world of living writing any more than they belong in the world of living people. If you find yourself writing silvery phrases to enshrine on a pedestal, chances are you have forgotten why you are writing. You have begun to value your words more than the thoughts that carry them, and more important, you have forgotten that your words need to travel from you to a reader.

Maybe this is not a good comparison if you hate bugs, but words should serve your thoughts the way those legs of a centipede serve the centipede. They should move your thoughts along from you to someone else.

Words should walk.

The grand assembly:

layout

Cat photo

The time has come for all your efforts to take shape on a printed page.

At last everything is about to come together—all the hours of interviewing, transcribing, taking notes, drawing diagrams, shooting photographs, developing, enlarging, organizing transcripts, writing.

Now you are going to lay out the pages of your story the way you want them to be printed.

It's like the grand finale of a musical, or the last act of a play, when the whole cast assembles on stage for the audience. You are going to assemble everything good you have on pages for the reader.

But you don't have a reader yet, and that's the whole purpose of layout; to bring readers to your story. You want to lay out the pages of your story in such a way that they look inviting.

You want to catch the eye of browsing readers, you want to make them pause, you want to make them decide to read what you have to say. You know you have a good story, but those readers out there don't know that yet.

Your layout should entice them into finding out.

You can do a much better job of layout if you understand how your magazine is printed.

Time was when printing meant hot sweaty work. Everything was printed by *letter press.* The pages of a magazine or newspaper were pressed against raised metal letters.

Everything that went on the page had first to be formed in metal from which heavy metal plates were made for the press to roll over. A print shop always had a melting cauldron of hot metal that would be recast to print tomorrow's pages. It was a rugged place to work.

Some large daily newspapers still print letter press, because it's the fastest method if you have a large press run (several hundred thousand or more). *The New York Times* still prints letter press.

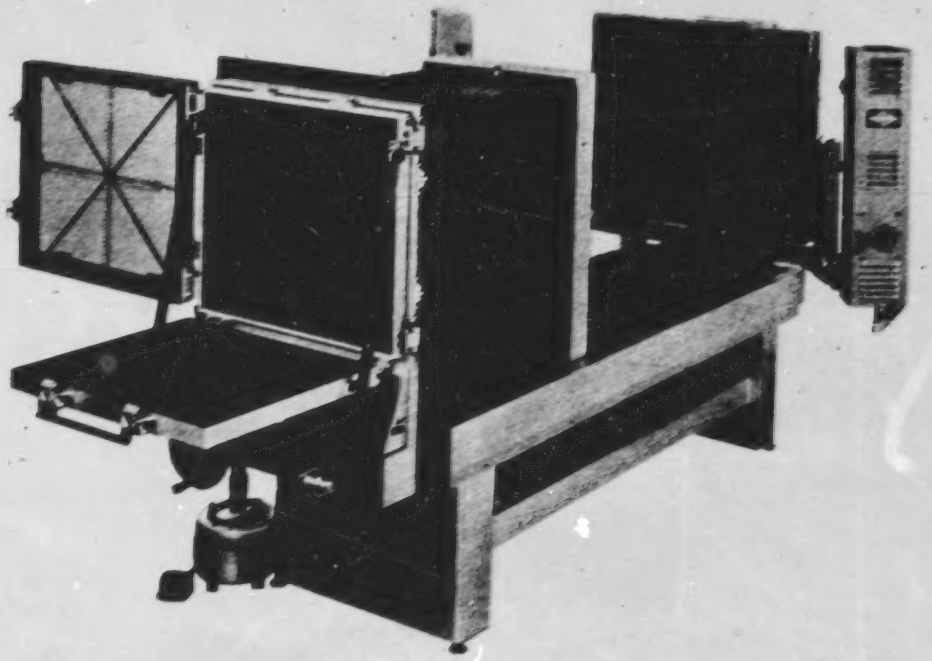
A new printing process has been developed in recent years that has taken all the hot metal and much of the sweat out of most print shops. It is a photographic process called *photo-offset.* The process has made such a startling change in work methods that you can enter some large printing plants today and find thick carpeting on the floor and Muzak piped into the air.

How does photo-offset work? It opens up a range of possibilities that letter press didn't have. There is no need to get everything in metal form before printing it. It simply can be photographed under a huge camera.

Then from the negatives, thin metal plates are burned by a chemical process, the plates are put on a press, and the page printed as paper passes through the press at high speeds.

Chances are your printer does offset printing. That opens up all kinds of layout possibilities for you, and you ought to know it. Keep this in mind as you lay out your pages:

Anything you can photograph you can print.



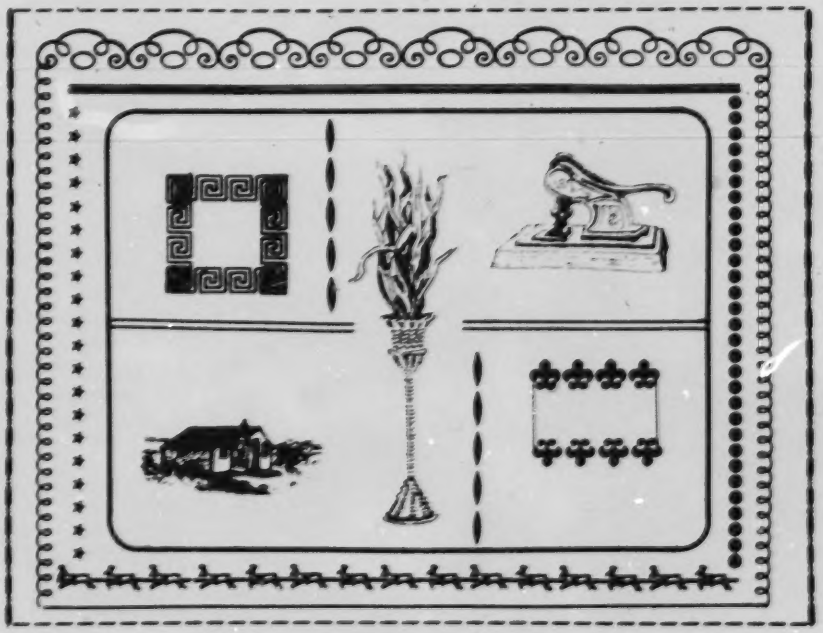
Large camera used in offset printing.

Janet Florence and Ronnie Rough working on layouts for Bittersweet. *(Bittersweet photo by Bob Wright.)*

You can draw sketches and diagrams to go straight under the camera. You can steal a border design you like, just clip it out and paste it on your page. You can do hand lettering. You can ink in arrows or dots or squares or curlicues.

If it's black and clear, it can go into the magazine. So you can print, type, draw, sketch, cut and paste, make borders, use photos. And you can move all those things around all over the page in any way you want.

You've got a lot to play with and all the freedom in the world to play it your way.



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Graphic art

The first step in layout is to assemble everything you have and take a good long hard look at it.

Spread it all out on a big table or on the floor. Do you have enough photography to illustrate the story? If your story is a long one, with feet and feet of type, will you run out of photographs to break up the type?

Now that you're taking a hard cold look at your photography. is some of it weak, not good enough to use?

You may need to drop everything and go get some more photographs at this point. A good story deserves good strong photography.

Now look your story over carefully. Are there some spots where you couldn't illustrate with photographs because there was nothing to photograph? Why not use a sketch instead? Let's take a look at a few cases where the magazines have used sketches.

Foxfire wanted to illustrate a Cherokee legend, but how can you photograph a legend? You can't, of course. The kids used a sketch instead.

For a *Salt* story on charcoal making, only the ruins of the brick oven were still standing to photograph. A sketch was used as well to illustrate the interior of a charcoal making house.

Graphic art by Charles James of Kaliikaq Yugnek, *Bethel Regional High School, Bethel, Alaska.*

Bert Hanscom telling a funny story about the escapades of his friend Lester, who smoked some fellow workers out of a railroad shack, see sketch below. (Salt photo by Kim Lovejoy).

Salt wanted to illustrate a funny story Bert Hanscom told about his friend Lester from the days when they both worked on the railroad together. The kids had a photograph of Bert telling the story, with his head thrown back in laughter, but they wanted more, something to illustrate the story itself. So they used a sketch.

Sketch by Holly Berry

Is your story a how-to-do-it story? Let's examine carefully what you have. Do your photographs make clear how it's done?

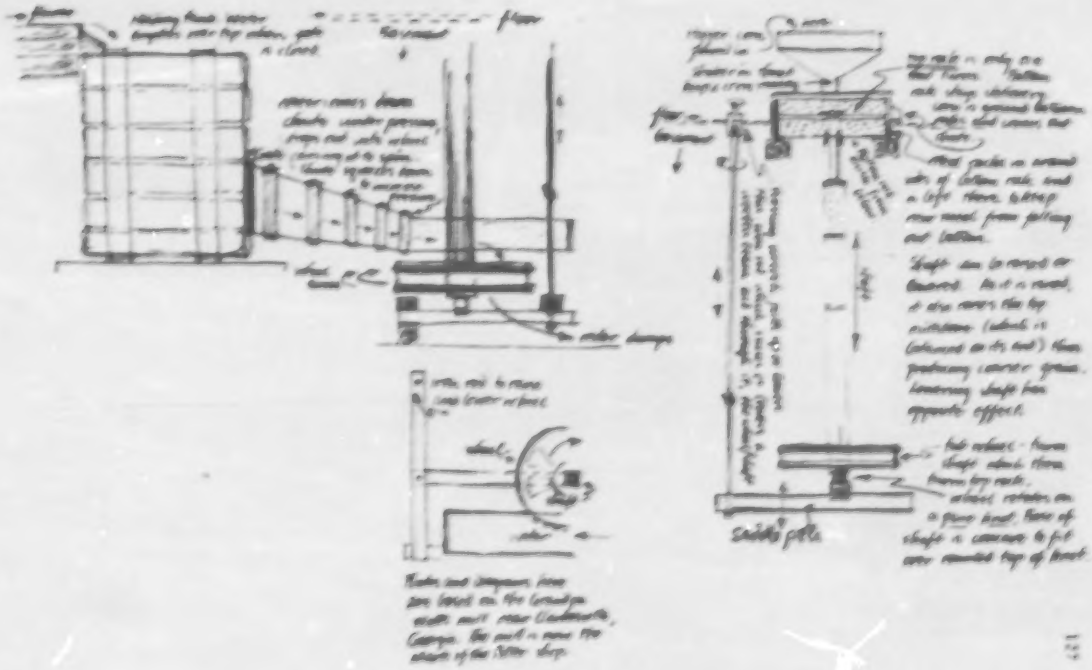
Sometimes that's impossible because the camera can only photograph the outside of things (not the inner workings), or because it can shoot only from one angle and something is happening simultaneously at other angles.

That's when it's best to use diagrams to help illustrate your story. It was impossible to photograph completely all the steps in making a log cabin so *Foxfire* used diagrams, too.

You might want to use charts or graphs or aerial photos or photocopies of old documents when you have a story that is clearer because of them.

What have we been doing just now? Making sure that your graphic art—photographs, sketches, diagrams, charts, graphs—are rich enough and complete enough to do justice to your story. Before you can do layout, you must have your graphic art ready to go.

From Foxfire: How a tub wheel works



Sketch by Dorothy Twombly

Let's try to get a feel for the page you're going to be designing. What you need to begin to do now is to gauge space and distance.

In a way, it's like getting oriented to a tennis court or a ping-pong table. How large do your strokes need to be to cover the area? Do you use a large bold swing or a short quick smack?

What kind of equipment helps you conquer the court or the ping-pong table? Is it geared to the size of the area? (Do you bring a racquet to a ping-pong table or a paddle to a tennis court?)

You need to know how large your strokes should be to cover the page, so that your shots don't fall sadly short or ridiculously long. A very large page can take a smashing drive while a very small page calls for a deft tap.

You need to know how to scale the materials you put on a page so that they don't get lost on it or overpower it.

Stringing a huge banner headline across the top of a tiny page is about like draping a tennis net over a ping-pong table—overpowering. Plinking a tiny headline onto a big page is about like trying to stretch a ping-pong net across a few inches of a tennis court—underpowering.

So let's scale that page. How big is it? How many inches across, how many down, and how much space for margins?

Since you are going to be dealing with printers, you might as well learn to measure space their way. Printers break space into picas for measuring width, because picas are a more precise measurement than inches. (This also gives them a word the general public doesn't understand. All trades and professions like to have words that belong exclusively to them.)

Get yourself a pica ruler. Roughly speaking, you can count on about six picas to the inch. Now move that pica ruler around your page until you have a working knowledge of its boundaries.

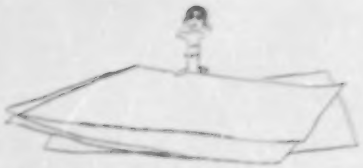
What's the page size? So it's 6 by 9 inches (36 picas by 54 picas). Or it's 7 by 10 inches (42 by 60 picas). Or it's 8½ by 11 inches (51 by 66 picas). These are the standard magazine page sizes.

Maybe your page is not standard size. Maybe it's 8½ by 10 inches (51 by 60 picas). Or maybe it's 8 by 11 inches (48 by 66 picas). Or maybe it's some other size. Find out.

How wide are the margins? They might be anywhere from 3 picas to 9 picas (½ inch up to 1½ inches). How much space is left to fill after you allow for margins—30 picas across or 41 or 45? Find out.

Maybe your magazine already has all these measurements laid out for you on a grid (ruled page guide) or layout paper. (It should, and if not you can make a model later.)

But don't wait for that. Find out for yourself. Get that ruler moving around on the page and discover its contours.



Look at all that white space, that empty page. No matter what size it is, it probably looks pretty big to you right now.

How are you going to fill it?

Now is when you should stop seeing that page as one piece and should begin to see its invisible sections in your mind's eye.

Forget about tennis courts now and begin to think about building a house with bricks or building blocks. This is going to seem like a sappy example to you, but maybe it will help you break that page down in your mind's eye, a trick that is pretty hard to do until you get the hang of it.

Remember the way you used to draw a house when you were 4 or 5 years old? It looked something like this.

That house you drew has invisible sections that balance. Examine more closely and you will see. (Forget the roof for the moment.)

First look at the house from side to side, breaking it into vertical sections. It has three equal sections. Each of the three sections has openings of about the same size (windows in 1 and 3, door in 2). The windows in sections 1 and 3 balance each other.

Now look at the house from bottom to top, breaking it into horizontal sections. It has three equal sections, A, B, and C. The two off center openings in B balance against the one larger opening in C because the door is dead center (on fulcrum). Part of the opening in C (door) reaches up into B, welding the two sections together. The blank section A, with no openings, is saved from its blankness by the embellishment of the roof.

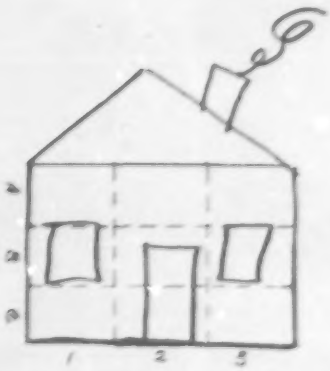
So the front of that house appears balanced (and pleasing to the eye) because its invisible sections balance each other, both from top to bottom and from side to side.

And the roof over the top pulls it all together into one independent unit that belongs to itself.

Well now, your page is very much like the front of that house. It ought to break apart into invisible sections that balance each other top to bottom and side to side, and yet it ought to hang together as one unit.

Think of the type that you put on a page as the bricks or building blocks that go into building the house. Think of your photographs and other graphic art as the windows and doors. Think of the frames around the windows and doors as the white space around your photos and graphic art that sets it apart. Think of the roof as the headlines that tie a page together.

Maybe that will give you an idea of how the parts of a page should fit together to form a balanced whole.



— Balance —

Columns of type

Type is stacked onto a page in *columns* in much the same way bricks are stacked to form a wall. Before you can start stacking, however, you have to get your type formed into column widths of more or less uniform widths.

In other words, how wide are your building blocks going to be? Do you want massive wide pieces or a medium width or many narrow bricks stacked side by side?

The size of your page obviously holds the answer to those questions. Are you building a castle or a cottage? Are you building a large page or a small one?

If you lay out the pages of a newspaper, you deal with about eight columns of type. Smaller pages, like your magazine page, will take from one to three columns of type, depending on how wide the page is.

Something else that affects the width of columns is the human eye. Columns that are too short or too long tire the eye.

A column that is less than about 11 picas wide (just under two inches) makes the eye move in sharp jerky motions, forcing it to stop too soon when it could take in more words.

So you don't want to have your type set in columns that are wider than about 30 picas or narrower than about 10 picas.

Okay, what's the column width going to be for your story and how many columns are you going to use?

We have said magazine pages can use from one to three columns of type. Are you going to work with one wide column that runs clear across the page, or two columns that divide the page in half, or three columns that divide the page into thirds?

This is something you have to know *before* you can get your story set in type, whether you send it out to a commercial printer or set it on a typewriter yourself.

For a small page size such as 6 by 9 inches, you will probably set your type in simple one column widths. Allowing for margins, the columns will be in the range of 24 to 30 picas, or 4 to 5 inches wide.

(How do you figure that? The page size is 6 inches wide or 36 picas. If your margins are 3 picas each side (½ inch), you have 30 picas left. If the margins are 4½ picas (¾ inch), you have 27 picas. If the margins are 6 picas each side (1 inch) you have 24 picas

Page from Salt.

Three column layout

A column that is more than about 30 picas wide (about five inches) wearies the eye, forcing it to stretch on and on when it's ready to flick down.

Page from Skipjack

MUSKRATTING

a day in the marsh

One column layout

Page from Salt.

Gooch's Beach

Two column layout

For a 7 by 10 inch page, you can use both one column widths and two column widths. One column type can be set as wide as 36 picas, though 30 to 33 picas would suit the eye better. Two columns that will fit side by side can range from 11 to 16 picas wide, or roughly 2 to 2½ inches.

For a page size of 8½ by 11 inches, you can use three columns, two columns or one column.

Three column widths that fit on the page will measure 12 to 13 picas. Two column widths can run from 18 to 20 picas. One column width can be 30 to 34 picas.

How do you decide whether you want to use one column or two columns or three? You might make your choice for any number of reasons.

1. You might decide on the basis of appearance. (Which looks best to you?)

2. You might decide on the basis of suitability. (Which seems to fit your own particular story the most?)

3. You might decide on the basis of variety. (Are all the other stories two column? Maybe you want to be different and use one column or three columns.)

4. You might decide on the basis of flexibility. (You have more options when you lay out your page with narrow columns than with wide columns.)

5. You might decide on the basis of paragraph length. (If most of your paragraphs are long, wider columns look better, so you would choose one column or two columns. If most of your paragraphs are short, narrow columns look better, so you would choose three columns.)

One last point before we stop talking about columns. Did you notice that the letters line up straight on both ends of the column in examples from some of the magazines, but jut in and out in others?

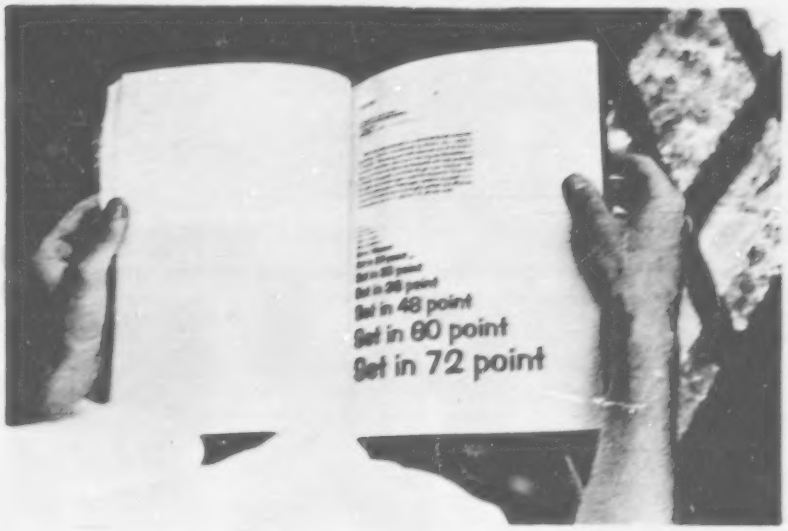
When the lines are uneven in length, some longer some shorter, they are set with what printers call a ragged left or ragged right. *Foxfire* and *Skipjack* use a ragged right.

So far, none of the magazines has chosen to use both ragged left and ragged right, but this is the way columns look when they are set that way.

If the columns line up evenly at each end, then each line is set exactly the same length and must justify. A column of type set in this manner is set flush Left and flush right. This book has justified columns.

Typeface

It's not all Greek to the Salt kids as they leaf through the pages of a typeface book. Above photo is Greek, below is Impress, the typeface used for the headlines in this book. (Salt photos by Anne Gorham).



Now you know about columns of type.

What do you know about *kinds* of type? Surely you've noticed when you read a page that not all type is alike. Your printer will have many kinds of typeface from which to choose. Here are a few samples.

He'll also have many *sizes* of typeface from which to choose, everything from 6 point type (the tiny stuff they set telephone books in) to 72 point (the kind they declare war with, on the front pages of newspapers).

Normally all the *body type* in your magazine will be set in one typeface, so that once it is chosen the stories are routinely set in that typeface. Even in that typeface, however, you can get some variation in style.

Have you noticed that some type has a light airy look and slants to the right? This is called light italic.

Or that some type has a dark heavy look and slants to the right? This is called boldface italic.

Or that some type simply stands up straight and looks normal to you, neither very dark nor very light? This is called roman type.

Or that some type stands up straight, but has a dark heavy look? This is called boldface roman.

Your printer will have all four of these fonts in whatever typeface you choose, as a rule. (A font is all the letters of one style and size.) Most of your body type will probably be set in roman type. But you can get variety by using one of the other fonts in parts of your story.

You may also want to use one of the other fonts for cutlines, bylines, photo credits, and subheads.

What do all those terms refer to? Here are some examples of all of them.

Headlines

Cutlines
Bylines
Photo credits
Subheads

headline

subhead

dam. Then you had to sluice through that.

Sluicing

"You see, there's gates. There was a particular gate that was generally wider than the rest of the gates in the dam and you always used the wide one. There was quite a lot to it.

"After you got through Indian Pond Dam, then you'd follow the show right down through. We'd have a lot, of course, on islands and things. Most of them logs we get in and get 'em going down the river.

"We took 'em off the shores as we went. Everything that was hung up, we'd have five or six men take one log and drag it out. We'd get 'em

Clean Rear

"It used to be a clean rear. The river didn't look like it does now. Now they aren't taking no rear.

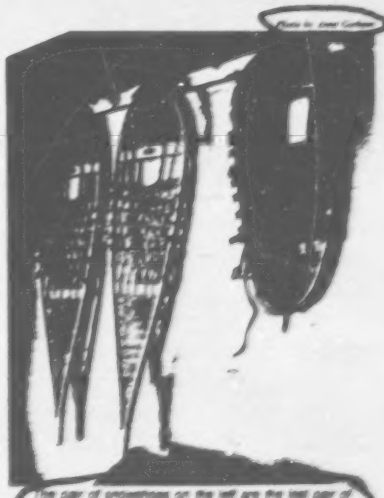
"There's a lot of pulp along the river. Of course they're dumping every day. Probably isn't any use. All the time I was on the drive I had to take

subhead

Steps in Making a Snowshoe

photo credit

Photo by Anne Carlson



byline

By Anne Carlson and Anne Pierce

Snowshoe making is an intricate art, as we found out from our visits with Walter York of Carstunk, Maine. This is the third story we promised you resulting from interviews begun last September in the northwest woods of Maine (See Volume 2 Issue 1.) Because of all the steps in making a snowshoe, and because of the patience of Mr. York, we are doing this story in two parts.

Mr. York makes three types of snowshoes, but the modified bear paw is the type of shoe illustrated.

The pair of snowshoes on the left are the last pair of rawhide snowshoes made by Walter York. The pair on the right are fitted with a rubber synthetic.

cutline

cutline

From pages of Salt

Choosing headline type

Carl Young wanted a typeface to fit his story "Caulking Boats." He chose Granite, see right, because it has a rounded look, like the sides of a boat. (Salt photo by Carl Young).

Size

18 point

24 point

36 point

48 point

72 point

Headline type offers many more chances for choice than body type.

Do you want a small headline or a large one? You can choose between sizes ranging from 18 point to 72 point. (Size will depend largely on how much space you have and how many words you use for the title

What *kind* of type do you want for your headline? Some publications use the same typeface for all headlines, but some use a wide variety of typefaces.

Salt, for example, usually has at least 8 to 10 different headline typefaces in each issue that kids have chosen for their stories. In the *Salt* headquarters, the book that kids spend the most time pouring over is a typeface book with examples of all the styles and sizes of type *Salt's* printer can produce.

How do they choose? Partly it's a matter of personal taste (what kind of type do you like to look at) but mostly *Salt* people are searching for a kind of type that seems to suit the mood of the story they have written.

Choosing the right type for your story is a fun job, the *Salt* kids have discovered. You can set the tone and style for your story with the type you use in those first headline words. You can let your type help carry the story—let it pack a strong visual punch.

Style

Trapping

Cottage Cheese

The Stilly Story

OLD REMEDIES

Caulking Boats

Tweedle Dee and

For example, Anne Gorham and Sherri Jones wanted a type that would suit the spunky 86-year-old twins they had written about. They chose Coronet Bold because the type seems to kick up its heels and be full of life the way the twins are. (Their story title "Tweedle Dee and Tweedle Dum" is based on childhood nicknames for the twins.)

Carl Young wanted a typeface to fit his story "Caulking Boats". He chose Granite, a type that has a sculptured three dimensional look, because caulking is a kind of rough sculpting.

Laurie Smith wanted a typeface that would go with all the old remedies she had collected for her story. A sleek modern type wouldn't do. She chose an old fashioned handset type in vogue a hundred years ago.

For their story on trapping, Regan McPhetres, Ernie Eaton and Mark Emerson decided they didn't want a formal typeface or a fancy, flowery typeface. They wanted something rough, crude, irregular. They chose Impress.

Herb Baum chose Impress for one of his stories, too. The title was "The Stilly Story" and Herb wanted Impress because the letter "S" in Impress is distinctive. It has a lot of personality and flare like Stilly himself.

Fran Ober chose an irregular handset typeface for "How to Make Cottage Cheese" because she said, "It looks lumpy, just like cottage cheese."

Ann Pierter of Salt holds a long galley of type for her snowshoe story. She shouldn't let it drag on the floor like that, but in the interests of letting you see what a galley is . . . (Salt photo by Anne Gorham).

Now let's follow your story as it leaves your hand and goes into type. First we'll follow the route it takes when commercially typeset; then we'll see what happens when you set it yourself.

How should your story look when you send it in to a printer? It should be typed (double spaced) with the pages numbered and the story title at the top of each page. The story should be marked for column width, and paragraphs indicated.

The story will come back to you from the printer in long galleys of type. The galley could be two feet long or it could be five feet long; its length depends on the length of your story.

You will cut the galley into smaller sections of type as you go along, using a portion of it on each page you lay out.

Proofread the galley carefully for errors. (It's best to have each galley proofread by at least two people.) When you spot an error, use a standard proofreading sign to mark it for correction.

Remember, if you fail to correct an error, it's going to be there staring at you from the pages of hundreds of magazines. If you have a press run of 2,000 copies, the mistake will be repeated 2,000 times. It's a horrible feeling to see it happen. Nothing improves your proofreading faster than that.

Mark the corrections in the white space on either side of the type. Never mark directly on the type with anything other than a light blue proofreading pen or pencil (light blue won't

Proofreading signs

Copy Markings

¶	ATLANTA—When organization of	paragraph
or	is over. Now it will be the first	paragraph
	the last attempts. With this the conquering is to	no paragraph
or	according to ~~the~~ this compendi-	elisions
	the Jones Smith firm is not in the	transpose
	over a period of sixty or more in	use figures
	there were 9 in the party at the	spell
	Ada, Oklahoma, is in the lead at	abbreviate
	the Ga. man is to be among the	spell
	prince edward said it is his to	capitals
	accordingly this will be done	lower case
	the acc user pointed to them	join
	in these times it is necessary to	separate
	the order for the ~~later~~ devices	retain
BF/c or BF	By DONALD AMES	bold (black) face centered
	J. R. Thomas	flush right
	A. B. Jones Co.	flush left
	president in a fine situation	caret
#	space (also 3/ at end of item)	
	quotation marks, apostrophe	
	comma	
⊗ or ⊙	period	
=	hyphen	
	dash	
	a u n t (underline a u)	
	d o n e (overline n o)	

(From the Associated Press Stylebook)

delete; take it out or
close up; print as one word
delete and close up
caret; insert here ^ or >
insert a space
eq# space evenly where indicated
let marked stand as set
tr transpose; change order the
[[set farther to the left
] set farther to the right
⌒ set ae or fl as ligatures æ or fl
= straighten alignment
|| straighten or align
imperfect or broken character
□ indent or insert em quad space
¶ begin a new paragraph
sp spell out (set 6 lbs as five pounds)
cap set in capitals (CAPITALS)
s.c. set in small capitals (SMALL CAPITALS)
lc set in lowercase (lowercase)
ital set in italic *(italic)*
rom set in roman (roman)
bf set in boldface **(boldface)**
, comma
' apostrophe
⊙ period
; or ; semicolon
: or ⊙ colon
" " or ‹ › quotation marks
( ) parentheses
[ ] brackets

Ernie Eaton cuts in corrections with an exacto knife. (Salt photo by J. York).

photograph). Any marks you make with a ballpoint pen or a pencil will show.

The typesetter will reset the whole line of type when you mark a mistake. For example, you find a mistake in the word "ready". It's printed "reayd". (This is called a transposition when two letters are reversed and is the most common error a typesetter will make.)

Please get in touch with me when Christine is reayd. She

The typesetter will reset the whole line so that it is correct.

when Christine is ready. She

When you get the corrected line back from the printer, you simply paste the correction in place over the line with the mistake.

Now, let's see what you need to know if you set the type for your story yourself, instead of sending it out to be commercially typeset.

You will work with your type in a little different way than working with typeset galleys. The basic principles will remain the same, however.

In typing your story, be sure you use a good black carbon ribbon that the camera can photograph clearly. For uniformity of impression, it's better to use an electric typewriter. For variety of type, it's better to select an electric typewriter with changeable elements that will give you at least three fonts: roman, light italic and boldface.

The type you work with will be in pages rather than long galleys. You will need to decide your column width before the story is typed, just as you did before sending it out to be typeset. You will also need to decide whether you are going to justify each line or whether you are going to use a ragged right or left.

It's a good idea to make a carbon of your story when it is typed. Then you can do a rough layout from the carbon, keeping the original clean and unblemished for the final layout.

Proofread your type carefully, using the carbon to mark the corrections. The corrections can be pasted over the original, just as with typeset galleys, or sections that have errors can be retyped.

You want to be as careful as you can in handling your type, whether it's in galley form or typewritten sheets.

That thumb print will reproduce beautifully—3,000 times. The smudged letters will not miraculously unsmudge. The chocolate smear and mustard blob are highly photographic.

You're ready to go to work now. You have your type and your graphic art prepared.

Ready to go to work with what? What kind of tools and materials are you going to need to lay out your pages?

The essential tools and materials do not have to be expensive.

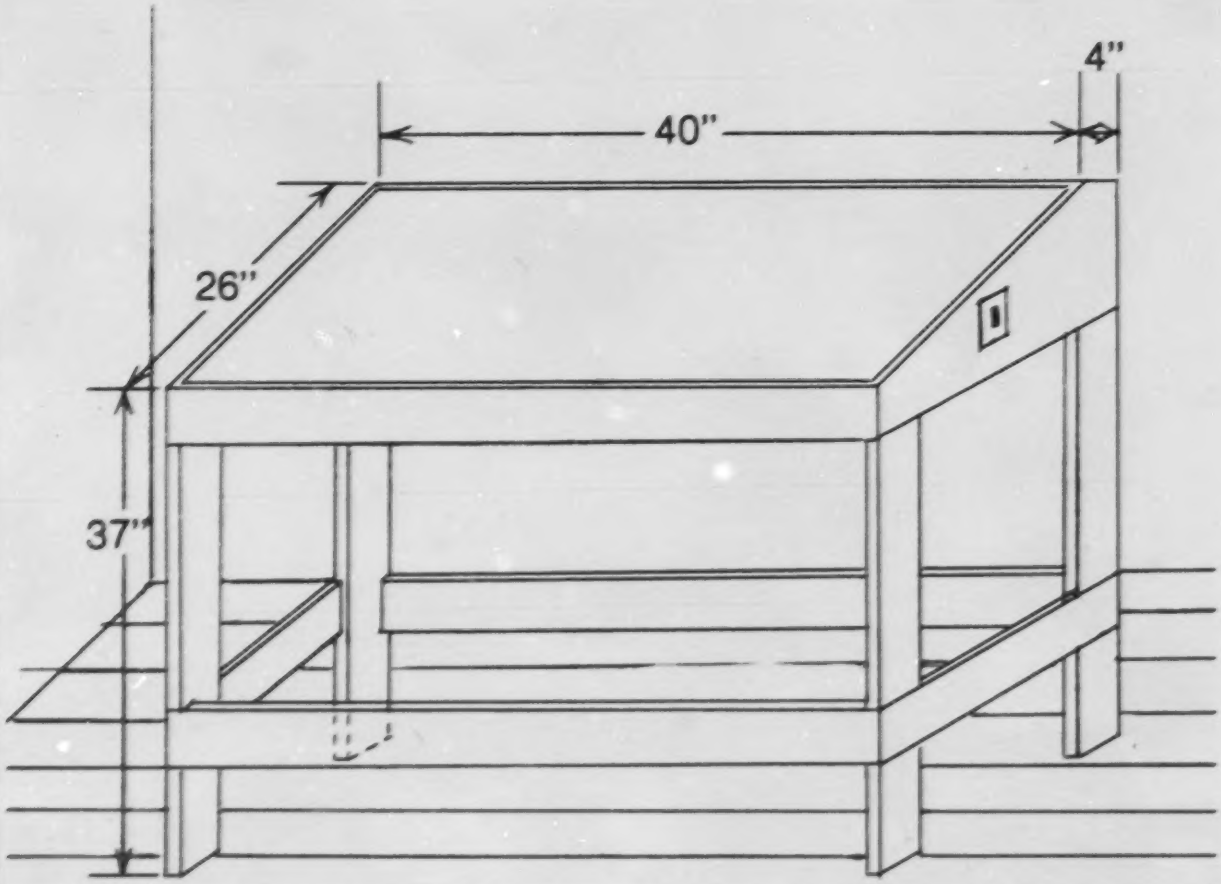
First of all, you need a light table. A light table is a glass-topped table with lights shining beneath the glass. It is used to help you get your type and graphic art onto the page straight with even spacing.

Remember when you used to trace something by putting it against a window pane on a sunny day, so that what you wanted to trace showed up clearly through the white piece of paper you had over it? Same principle as the light table.

Light tables can be very expensive. They can also be very cheap if you improvise. The *Nanih Waiya* staff took the wooden top off a desk, replaced it with glass and installed lights under the glass.

Salt made a light table out of scrap lumber, a sheet of plexiglass and three fluorescent lights. The total cost was about $20. Plans for the counter-height wooden table are printed below with dimensions indicated.

Everything else you need for layout is small.



Plans for the Salt light table. (Drawing by Anne Gorham of Salt).

Layout supplies

Proportion wheel or scaleograph—You use one of these to scale the photographs and other graphic art you use. By scaling, we mean finding out how much you are going to reduce or blow up the photos you use on a page. When we get around to laying out a story step by step later in this section, you will learn how to use these scaling tools. A proportion wheel costs under $1; a scaleograph costs about $15.

Rubilith, amberlith or masking material—You use one of the above to mark your photo areas; what you use depends on what your printer wants. He may want you to make your own photographic windows (which saves him work and you money because you don't have to pay him to do it). You're going to learn how to make windows in a moment. If your printer doesn't want you to make windows, all you have to do is draw off the space where the photographic windows should go.

Grid or layout paper—A grid is a ruled page guide that shows you where your margins are and where your columns of type can fit. You keep it taped to the light table and place a clean white sheet over the top of it each time you lay out a page. This is the cheapest kind of page guide. Or you can have special layout paper made for your magazine so that each sheet you use is marked off for spacing of type and margins. *Foxfire* uses layout paper; *Salt* uses a grid.

Roller—A small roller is used to press everything firmly onto a page after you have laid it out. The last flourishing gesture you make when you complete the layout is to lay a clean white sheet of paper over the page (so you won't smudge it while rolling) and run your roller over the paper.

Masking tape

Cutting instruments
Exacto knife and blades
Scissors
Paper cutter

Cement glue or waxing machine—Wax is best for sticking type onto the page. With wax you can pick up pieces of type and move them around on the page to see if you like them better some other way. With cement glue, it's a struggle to get the pieces unglued and back down again—so you don't experiment as much. A hand waxer will cost about $30. If your print shop is nearby, you can do what *Salt* does: wax the galleys right in the shop before you take them away for layout. If you use glue instead of wax, use only cement glue. Anything else will give you nothing but grief.

Light blue pencil—Light blue doesn't photograph. You can use a light blue pencil for such things as temporary page numbers or markings to show you the space you have for diagrams. Don't ever let any other kind of pen or pencil get near a light table except a light blue one or you'll be sorry.

T square—You use a T square to check out your lines of type. Do they line up across the page horizontally? Now you check them up and down. Do they line up perpendicularly?

Hard edged ruler—Preferably marked for both inches and picas.

Transfer type—If you don't have your headlines and subheads typeset by a printer, you will be using transfer type. To get the letter you want, you simply rub its surface and the letter transfers on the sheet beneath. You can get free catalogs for transfer type from these three companies: Letraset, 33 New Bridge Road, Bergenfield, N.J. 07621; Para-tone, P.O. Box 645, Countryside, Ill. 60525; Tactype, 43 West 16th St., New York, N.Y. 10011.

If you can't get these layout materials locally, you can get them (along with a free catalog) from Visual Systems, 1727 I Street, Washington, D.C. 20006.

Photo left, layout tools pictured are: T-square, masking tape, roller, proportion scale, rubber cement, exacto knife, scissors and pica ruler. (Salt photo by Mark Emerson).

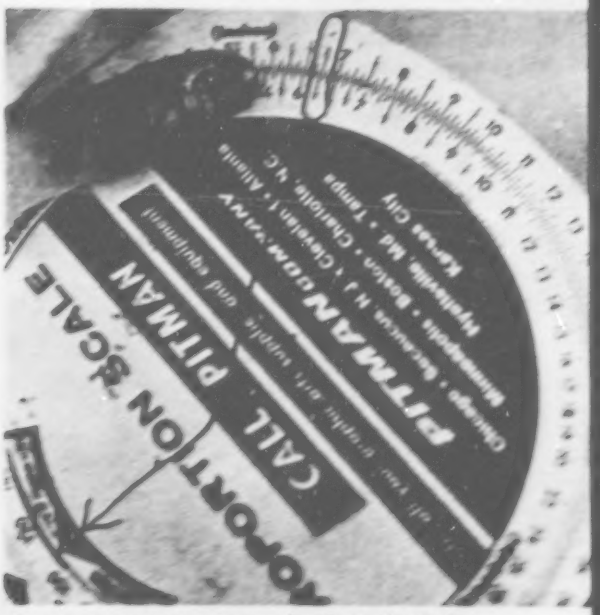
Using layout tools

Check the lines to see if they are straight horizontally. (Salt photo by Anne Corham).

Then check the lines to see if they are straight vertically. (Salt photo by Anne Corham).

T Square—are your lines straight?

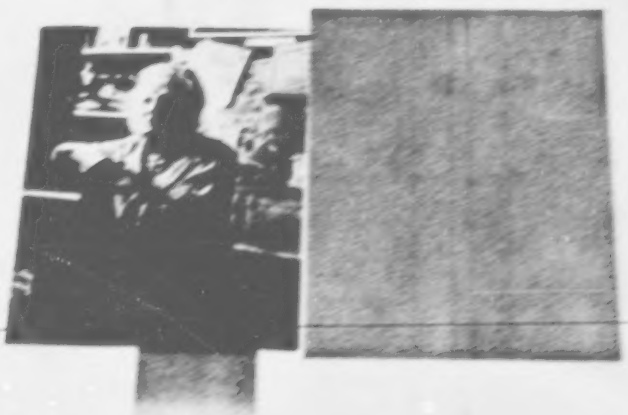
Measure the width of the photograph. In photo above the width is 6¼ inches. Now measure the size of the space you want the photograph to fill. In this case it will fill a full page and need to be 6¼ inches wide. So the photo has to be blown up, or made bigger. By what percentage?



Use your proportion wheel to find the percentage. Match the inside moving wheel at the 6¼ inch marking against the outside set of numbers for the reproduction size of 6¼ inches, as shown in the photo above. The arrow will tell you the percentage you want—107 percent.

Proportion scale and ruler — sizing photos

Will that percentage work for the length as well as the width? It might make the photo too long to fit into the space. Then you have to decide whether to crop the photo or to change the reduction. Photo right shows the photographic window made to fit the area you want the photograph to cover. (Windows will be explained on page 188.)



Exacto knife—care in cutting

Mark Emerson does a photographic cutout with an exacto knife. (Salt photo by Anne Gorham).

The finished work on the page layout of his story. Mark had to cut a photographic window with great precision to match the shape of the part of the photo he planned to use. (Salt photo by Anne Gorham).

Cutting windows. (Salt photo by Anne Gorham).

Photo left, Nora Takaki and Ronald Lacre of Laulima use transfer type to make a headline for a story. Above, the last step in laying out a page is to press everything firmly onto the page with a roller after putting a clean sheet of paper over the page (so you won't smudge the type while rolling.)

Why windows?

Salt staff putting photographic windows onto a page. Left to right, around the light table, Emily Howes, Mark Eaton and Anne Pierter. (Salt photo by J. York).

What's all this business about making photographic windows out of red or black masking material, such as rubilith paper? What are these windows and why do you have to make them?

We'll have to talk about offset printing again *(see page 165)* if we're going to find the answer to those questions.

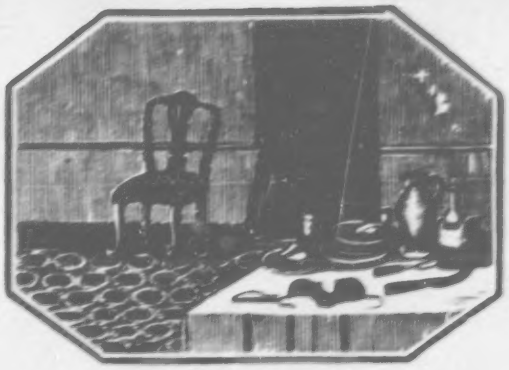
Two kinds of negatives are shot from the finished layout pages you turn in to your printer. Everything that is black and white with no grays in between is shot with high contrast film insensitive to gradations.

This solid black material with no gradations is called line copy. The type, borders and pen and ink drawings are all called line copy. Each page of the magazine is shot for line copy. This is rapid work and does not require exceptional skill on the part of the photo technician shooting the pages.

Anything on your page that has any gradations of tone between black and white, gradations of gray, is shot separately from the line copy as a halftone.

Your photographs and shaded pencil or pen sketches will be shot as halftones.

Line copy



To make a halftone, the photo technician uses a screen with the camera, breaking the image into a series of dots that vary in size. The bigger dots with less white space between them produce darker areas, while the smaller dots with more white space between them produce lighter areas. All those tiny dots of various sizes give an impression of shading.

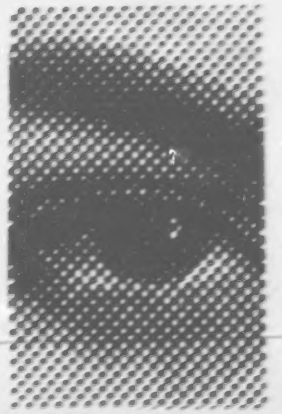
They trick your eye into thinking it sees a photograph, or a shaded sketch. A halftone is a clever imitation of a photograph or sketch.

Shooting a halftone negative from a photograph or sketch requires more skill than shooting simple line copy. The photo technician who makes the halftone negatives must get the right amount of density in the negative so that it is not too thin.

You can readily see the difference between halftones and line copy when you look at the examples below. When a photograph is shot as line copy, all shading is lost.

So now you must be close to figuring out why pages need photographic windows. You have to blank out the areas you want shot as halftones by making windows from paper that blocks out light (red or black paper). This simply reserves the part of the page negative where the halftones will be stripped in later.

and halftones



Enlarged halftone

Photo shot as line art (Peenie Wallie photo).

Photo shot as halftone (Peenie Wallie photo).

If you keep in mind these two separate operations for photographing the pages of your story, you will understand about windows. Line copy and halftones are shot separately before being put together to make the plate from which the pages are printed.

The best way to understand this process is to pay a visit to the production room of your printer.

Several of the magazines have developed good working relationships with their printers. Kids from *Foxfire* make a 120 mile trip to Atlanta once a year to watch their magazine come off the press.

A dozen *Salt* kids always spend the last work day on layout for an issue in the layout rooms of their printer, where they are able to see all the production steps that go on around them.

A printer is a good friend to have. Do your best to find one who is willing to let you see what happens to the camera-ready pages you turn over to him for printing.

Photo placement—is Mark aiming his gun in the right direction?

Salt photo by Tom Riley

Yes, but if we put him on the next page he wouldn't. He would be shooting off the page.

Some layout advice

Before you step up to that light table, there are a few basic principles about page layout and design that are helpful to know.

Here's the cardinal rule in layout:

1. Experiment. Let your imagination go. Don't be afraid play with the page. Try things one way, and then another way, and then another way.

Move your type down. Try a photograph there. Better or worse? Switch the position of those two photos and put the bottom one on top. Better or worse? Take out some of the type and double the space for your headline. Better or worse?

The more skilled you get at layout the more possibilities you will be able to visualize. You'll look at a blank page and think of a dozen ways you could fill it. So try a few of them. You'll never find out until you try.

2. Leave plenty of white "breathing space" on your page. Don't overcrowd. Don't jam every line of type you can onto a page. (Beginners tend to do that.) Let white space set off your body type and headlines and photos.

3. Lay out two pages at a time. Your eye takes in both the left page and the right page when you open a magazine. Keep both pages on the light table so that you can see them together as you lay out.

This helps prevent monotony. If you have the left page sitting right there before you on the layout table, you're not likely to lay out the right page exactly as you did the left. Your eye will tell you to change the pattern, to avoid repetition.

Town Meetin'

Your eye takes in two pages at a time. These two pages from a Town Meetin' story in Salt work together to give the reader the impression he sees the town meeting spread before him, with the moderator on the left page and the town voters on the right page.

If you reverse the placement of photos in the town meeting story (see page 191) the action moves off the page. The man left points his finger off into space and the moderator faces off the page. This is poor placement of photos. Keep your action moving into the page. Lead the eye inward instead of outward.

Town Meetin'

4. Always number left pages with even numbers and right pages with odd numbers. Why? Because that's the way it is done in the printing trade, an inflexible rule. If you number them the reverse way, you give your printer ulcers and prove to him that you don't know what you're doing.

A printer needs to be able to glance at page 15 and know automatically that the page goes on the right. This is important when he flats out the pages into a section called a signature. Those pages have to fold around each other in just the right order.

You give him a magazine with pages 1, 3, 5, 7, and up on the left instead of the right and his language will turn understandably foul. He's got two choices. He either has to remember to reverse everything he's been trained to do or he has to pull off your numbers, get new ones typeset and repaste the page numbers. (Either way it's going to cost you money, because you're paying for his time.)

The more professional you are in laying out your pages, the more respect you command from your printer—and the greater your chances of getting a finished product that both you and the printer can be proud of.

5. Keep your action moving into the page instead of off the page. Lead the eye inward rather than out into space.

Turn your people so that they face into the page instead of facing out. Keep your ships sailing inward, your cars rolling inward, your animals ambling inward.

Pages that ignore this principle can be pretty funny sometimes. They have a leaping figure that looks as if it's going to jump right off the page. Or a pointing finger that gets you

looking beyond the page to see what's out there.

Guiding the eye inward with the photos you use will become such an ingrained habit that soon you'll find yourself saying after the first glance, "That's a right page photo," or "That's a left page photo," or "Thank heavens that's a photo I can use on either page."

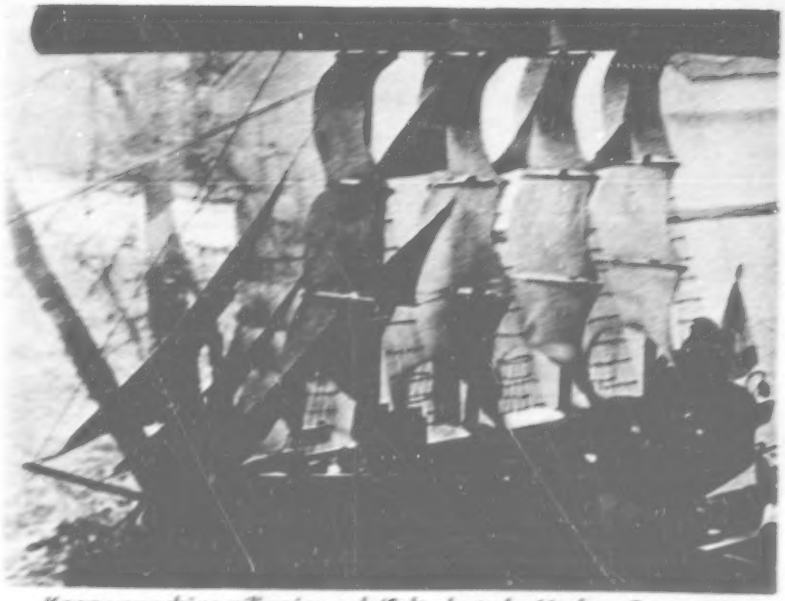
If you are quick on your toes—flexible, always on the watch for other ways of doing things—you will be able to get those left hand photos onto left pages and the right hand photos on right pages.

Occasionally you can't swing it. It's too important to have the photograph go right there on the left page with the part of the story it illustrates. (And you can't stretch the type for that section over onto the right page.) What do you do?

You can flop the negative. That simply means you go back to the darkroom and reverse the negative in the enlarger, printing it backwards. (In a pinch, you can mark the photo "flop" and your printer will flop the print. But you'll get much clearer results flopping the negative than flopping the print.)

Sometimes you'll be in trouble if you flop a photograph. Keep in mind that flopping is like looking in a mirror. The image reverses. If there are signs (or other lettering) in that photograph, the letters will be a reversed garble.

There will be other times when flopping looks strange. If a woman is holding the reins of a horse or a man is swinging an axe, the hands and arms can be



Keep your ships sailing inward. (Salt photo by Herbert Baum, III)

Foxfire flopped this photo and turned a right handed banjo player into a left handed player. Sometimes you run into problems when you flop a photo. (Foxfire photo).

positioned wrong for what they are doing. When in doubt, hold the photo up to the mirror. Can it be flopped?

5. Aim for balance. Not inch for inch balance, but a rough balance that is reassuring to the eye.

If you have a photo in the top left corner of a left page, you might want to balance it with a photo in the bottom right corner of the right page.

A full page of photography can balance a full page of type, particularly when the page of type has some strong bold headline type as well as body type, and plenty of white space.

Two small photos at the top of one page can balance one large photo at the bottom of the facing page.

To get a sense of balance, you don't have to line up two photos and make them match, like two bookends. What you want is a rough balance so that you don't feel the page is going to tip over, weighted too heavily with photos in one part with nothing to hold it down in another part.

Maybe it will help if you think of your two pages as the two sides of a seesaw. You don't have to have exactly the same number of kids on each end of a seesaw to make it balance. One skinny kid and one fat kid will just about balance three medium kids.

6. Develop your sense of proportion. Your sense of proportion is what makes you laugh at the idea of using a ping-pong paddle on a tennis court, or a tennis racquet on a ping-pong table.

It should also make you reject a huge 72 point banner headline for a tiny page, or a photograph the size of a postage stamp for a large page.

Your sense of proportion should tell you whether to blow up a photograph (make it larger) or whether to reduce it or whether to keep it the same size.

7. Photos can "bleed" but type can't. That means you can take photographs into the margin area of your page if you want (and if your sense of balance and proportion tells you it's okay), but you must always keep your type within the margins (called the "image area" of your page).

Tiny photos poorly placed; overpowering headline, left; headline too small, right; and page too cramped with type, right.

Photo right, full page bleed by Herbert Baum, III of Salt.

Why would you bleed a photograph?

You have a magnificent landscape photograph and you want your reader to feel he is stepping right into that landscape when he looks at the page. So you let the photograph bleed off on all four sides of the page.

Or you have a good strong photograph that you are reducing to fit half a page, or a quarter of a page, but you want to give that photograph every inch you can. So you bleed it.

Sometimes it's better not to bleed. If you have a very old photograph that you have photocopied, it's better to frame the old photo with margins. Bleeding is a modern technique that is out of step with the style of old photos.

Sometimes it's risky to bleed. After pages are printed they are trimmed, which is no problem when dealing with white margins. When you bleed a photo, however, about an eighth of an inch of the photo will be trimmed.

This, too, is no problem if you just have sky. But what if you have the top of a head, or a pointing finger and lose part of the head or finger?

These are some things you should keep in mind when you step up to that light table. You won't be able to remember all of them when you lay out your first story. Above all, remember the first one. Experiment. Try out more than one way of doing a page.

Anne Pierter delivers an order of Salt magazines to the owner of the Kennebunk Book Port, Dorothy Jeglosky. (Salt photo by Anne Gorham).

You're a business . . .

You have a product to sell (your magazine) and that makes you a member of the business world. Like anybody else operating a business, you can't afford to lose your shirt. You won't be in business very long if you do.

While your principal goal will always be to create a product you can be proud of—one that is as handsome, original and well documented as you can make it—you must keep afloat financially to produce any kind of product at all.

How do you get afloat in the first place? How do you gather enough money to launch your first magazine?

Foxfire went into the community and gathered $450 in donations from local merchants. That money paid to print the first issue, which carried a list of

donors in the back. Each donor got a copy of the first issue signed by all the *Foxfire* kids.

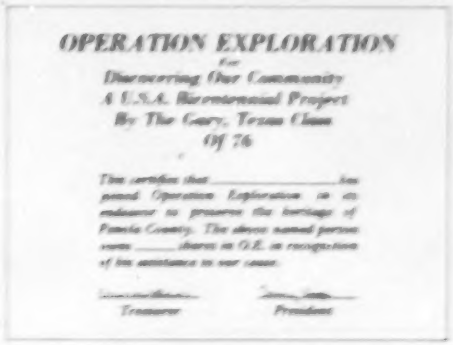
Bittersweet began on the proceeds from a Bluegrass Festival along with money from advance sale of the magazine. *Salt* got its seed money mostly from advance sale of subscriptions.

Several of the magazines made a start with small grants from federal, state and private sources. *(For a discussion of grant possibilities, see page 206.)*

Loblolly thought up a highly ingenious plan for getting started. The staff members sold stock certificates for the project at $2 a share. When asked what the shareholders got for their money, Advisor Lincoln King smiles and says, "They got us."

He adds, "All we really had to show for our project at that stage was an idea (not even a name). The stock certificate presented the buyer was a visible piece of evidence that we were really serious." Anyone who bought five shares was promised a year's subscription to the magazine.

Loblolly's stock certificate.



OPERATION EXPLORATION

Inc

Discovering Our Community
A U.S.A. Bicentennial Project
By The Gary, Texas Class
Of 76

This certifies that _____ has pursued Operation Exploration in its endeavor to preserve the heritage of Panola County. The above named person owns _____ shares in O.E. in recognition of his assistance to our cause.

Treasurer *President*

To establish a good healthy money base for your magazine, get your subscription money rolling in as fast as you can. You can do this even before you have a published issue of the magazine.

By far the most fruitful way to attract your first subscribers is through newspaper stories in your local newspaper and those of surrour.ding communities. Let the press (and radio and television) know what you're planning to do.

Your plans to start a magazine about your community and the people in it make good reading in a newspaper. More than likely the reporter who is sent to interview you will be sympathetic to your cause and will write an enthusiastic and generous story. After all, you're about to join that reporter in his chosen field of journalism. His or her instincts will be to encourage budding young journalists.

This has been the unvarying experience of new Foxfire magazines. Those first newspaper stories by sympathetic reporters have put them on the map. (Be sure to ask the reporter to print the address of the magazine and subscription cost so that readers will know how to subscribe.)

Even after those initial stories that make the public aware of you, it's worthwhile to keep people informed about your activities. If your magazine wins a prize, let the press know. When you buy new equipment or expand or receive visiting students or speak before a teacher's convention or the local Kiwanis Club, let the press know.

Every newspaper story that is written about you brings a spate of new subscriptions if your address and subscription price are included in the story.

Nanih Waiya sends out periodic press releases that the kids write themselves. This is a practice you might want to imitate. *Foxfire* kids have visited feature editors, taking 8 by 10 photos with them, and report the visits have paid off in stories. Educational and professional magazines will often publish stories you submit to them about your project, also.

How do you support the magazine once it is started? After the initial costs of buying equipment and printing the first magazine, how do you keep going?

Keep that subscription money coming in. Work hard to enlarge your base of subscriptions. Speak before local clubs so that they'll know what you are doing (and so that some of the members will subscribe!)

Try putting notices addressed to "Boxholders" in your local postoffice boxes. Add to the junk mail, but make your mailing piece friendly and uncommercial looking, as you tell about the magazine and the stories inside. You'll pick up some subscriptions.

Get yourself invited to talk about your project on radio and television. Set up a booth in the local fair. Do an exhibit of photographs in a store or shopping center or the local historical society. Make some dramatic posters to go in store windows and on community bulletin boards.

One of *Salt's* most successful ideas for gaining subscribers was to send a letter to every library in the state of Maine and surrounding New England states. The letter told what kind of magazine *Salt* is, how it got started and described stories in the current issue and coming issues.

All these ideas for pushing sales of your magazine fall in the realm of what we call *promotion.* Every big magazine and newspaper has a promotion department. You ought to have one, too. Put two or three staff members in charge of dreaming up promotion schemes for your magazine and then for organizing the rest of you to get those schemes into operation.

When you can afford it, you also ought to print a brochure telling about your magazine. *Foxfire* cuts down the paper cost for doing these brochures by having them printed as tail ends when the magazine is being printed. Renewal forms and all other forms are printed in the same way.

Says Advisor Eliot Wigginton, "It was the cheapest way we could find to do it and still have them look reasonably professional. It's easy to figure out. If you have an 80-page magazine, you use exactly five 16-page signatures. (A signature is a group of pages printed back to back arranged in such an order that they will fold around each other.) If, on the other hand, your magazine is constructed so it comes to 76 pages, then you have four pages left over. Those four pages can be used for brochures or forms, cut off by the printer and sent to you separately."

The brochures are enclosed in every letter *Foxfire* writes. As "Wig" says, "Sometimes they get thrown away, but sometimes they get passed on to other people, and that results in even more subscribers. Since you're printing them to give away, do it whenever you have the chance. A lot of them find their mark."

Foxfire Brochure

We've been talking about subscription sales of your magazine so far. *Foxfire* depends almost entirely on subscription sales for support. Of the 7,500 copies printed for a recent issue, about 7,000 went to subscribers.

Store sales can be another way of marketing your magazine and some magazines rely more heavily on store sales than subscription sales. More than two-thirds of *Salt's* last issue, for example, was sold over the counter. About 2,000 copies of each issue of *Salt* go into bookstores, drug stores and markets throughout the state of Maine. *Sea Chest* and *All-ah-we* also depend heavily on store sales.

If your experience is similar to *Salt's,* you will find that many community stores will offer to sell your magazine at no cost to you, giving you all the proceeds. In other words they will perform a free service as a gesture of good will.

Then one day you'll walk into a store, ask the manager to stock your magazine and be asked, "What's your discount?" This is the normal business practice for selling magazines, books and newspapers. The storekeeper pays less for each copy than the full price and makes a profit from each sale.

At that point you have to decide whether it's worth it to you to discount your product in order to get more sales. If you do discount the magazine, it ought to be a standard percentage. At first, individual *Salt* salesmen struck different bargains with the storekeepers they approached, so that pretty soon, *Salt* was going for a 20% discount to one place, 15% to another, 10% somewhere else and one third off to others. It was a mess. A standard discount price had to be established (though *Salt* still has several friendly store owners who absolutely refuse to take any money for selling the magazine).

Bookstores normally get 40% discount for all books they handle. Many bookstores don't handle magazines. So you have to talk your way in and you may have to match the book discount rate. (How do you talk your way in? "We're more like a book than a magazine," say the *Salt* staff. "What we write about won't be outdated next week like an old issue of *Time*. It will make just as good reading next year as this year.")

But watch out for those discounts. Be sure that they don't eat up such a large percentage of the sale price that you operate at a loss. (Balance against the discount your mailing cost for each subscription, a cost you don't have with store sales.) That brings us to the next point: pricing the magazine.

How much to charge?

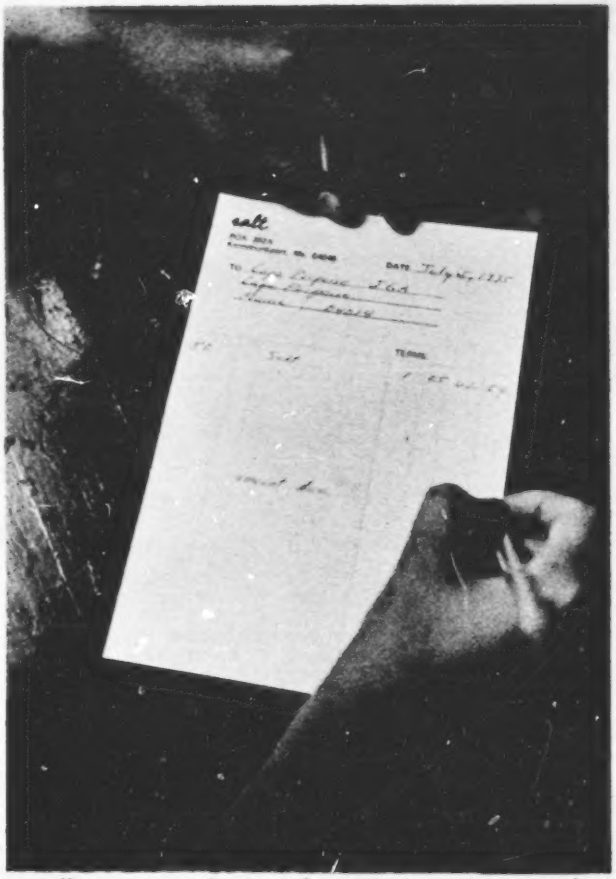
$1.50

$2.00

75¢

$1.75

$1.00



Billing a store for 50 Salt *Magazines. How much are you going to charge for each magazine?* (Salt *photo by Anne Gorham).*

How much should you charge for your magazine? Let "Wig" warn you about that one.

"We charged the wrong subscription price from the beginning, and were thus in the hole from the first issue on. We charged 50 cents per issue when the magazine was actually costing us 85 cents per copy to produce.

"New staffs should take the bill from their first issue, figure out the cost per copy, double that and go from there. If the magazine costs 75 cents apiece, you might consider charging $1.50 apiece. That will give you enough of a buffer to take care not only of the printing bill, but also the cost of office supplies, postage, and if you're lucky, film and tape."

If you suspect that store sales might account for as much as half of your sales, keep those store discounts in mind as you price your magazine.

Let's say you decide to price your magazine at $2 a copy. If you have to go as high as 40 percent discount to get into stores, your net will be $1.20 per copy. If your printing costs run about 75 to 85 cents, you'll be all right. But if your printing costs run $1 or over, you may have a tight squeeze.

Here's an example from *Salt*. The standard discount rate *Salt* now gives is 50 cents off the $1.50 retail price, or 33⅓ percent off. (That rate was chosen partly because it makes arithmetic so simple for even the worst mathematician among us.) Some staff members recently tackled a chain bookstore, Mr. Paperback, and got this answer:

"Sure we'll handle your magazine. But you'll have to give us 40 percent discount before we'll do it."

The *Salt* kids walked away, saying they would have to think it over. They realized that if they raised their discount rate to 40 percent for Mr. Paperback, they would have to play fair with the other outlets and raise the discount for them, too.

Then they did some figuring. A discount of 40 percent would be 60 cents each issue, leaving only 90 cents net. Printing costs were rising and might soon hit close to 70 cents a copy. That kind of discount made it too close for comfort. Two of the tape recorders were on their last legs and needed replacing. There had to be enough money left after bills were paid to replace and add to the equipment.

What were their options? They could raise the price of *Salt* to $1.75 or $2.00 — or they could tell Mr. Paperback no deal. They decided they didn't want to raise the price of the magazine. ("We don't want *Salt* to cost so much that only the tourists can afford to buy it. We want to keep the price low for people who live around here.")

So they turned thumbs down on entering into a contract with Mr. Paperback. (Two other chains, however, handle *Salt* at the 33⅓ discount rate: Walden Book Company and Bookland.)

Because of this experience, *Salt* is now casting around to find ways to drive down the per copy price of producing the magazine. Cheaper printer? "Not likely because the present printer underbid other printers in the original estimates." Cheaper paper? "Maybe." Bulk buying of photographic paper, film and cassette tapes? "Yeah. Check it out."

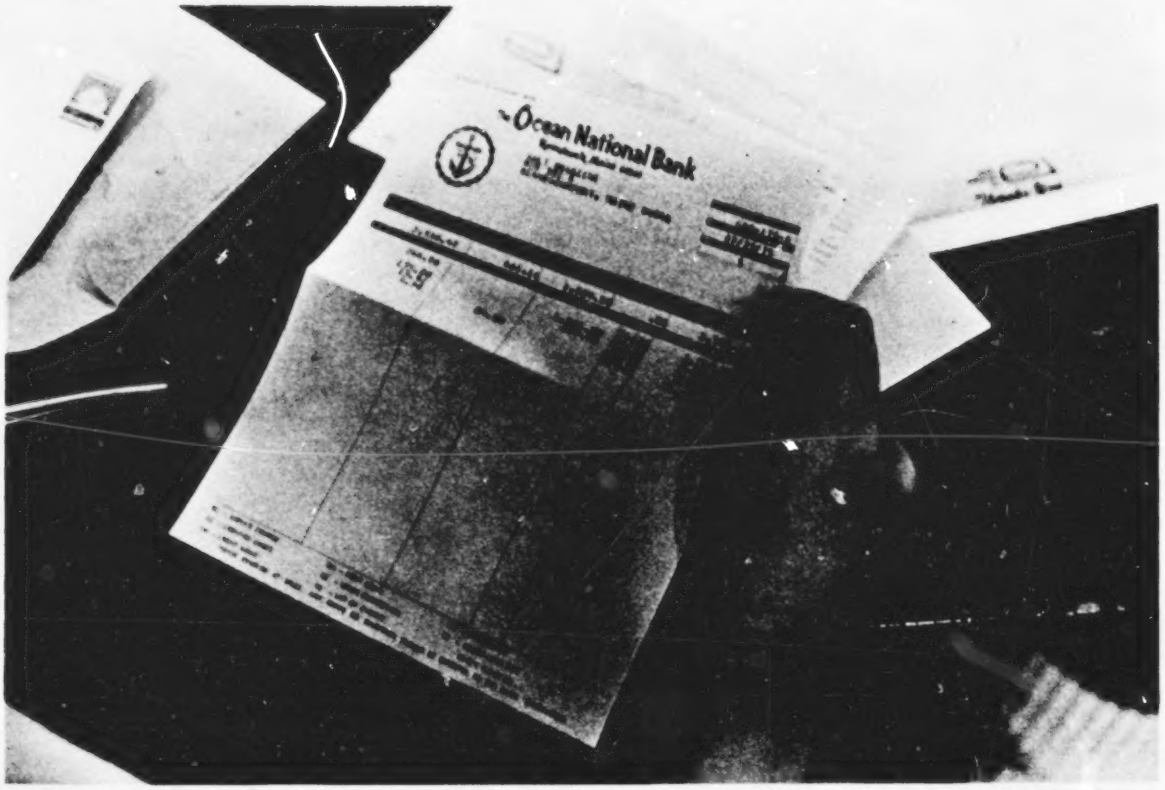
Drive up the volume of sales? "Yeah, let's work on that. If we could print 4,000 magazines instead of 3,000, our printing costs per copy would drop down under 60 cents. *(Explanation of pricing for printings is on page 214)*

"If we could get under 60 cents, we could take on Mr. Paperback."

"Yeah, but I'd still like to see *Salt* cost just a dollar, not $1.50. I wish people could take out a dollar bill and that would buy them a *Salt*."

"Well, we've never been able to figure out how to do it."

"Yeah, but how do outfits like *Time* and *Newsweek* sell for under a dollar? Why don't we bring our price down closer to theirs?"



A fast way to build up your bank account is by selling advertising space in your magazine. (Salt *photo*)

Advertising?

How do outfits like *Time* and *Newsweek* keep their per copy price low for the buying public? For one thing, they print over three million copies and the more copies printed the less each copy costs.

But that's not the most important reason. The real reason that *Time* and *Newsweek* can afford to sell at 75 cents a copy is that their primary source of income is not from sale of the magazine, or circulation, but from sale of advertising space.

Only a small proportion of the total income is from circulation. The vast chunks of money come from the CocaCola ads and the beer ads and the automobile ads. This is true of any commercial newspaper or magazine on the market: advertising income is many times greater than circulation income.

Commercial newspapers and magazines keep their single copy prices as low as they can to attract larger numbers of buyers. Advertising rates are based on the number of readers a publication reaches. *Time* Magazine commands as much as $30,000 for each page of advertising because of its wide nationwide circulation. A small town newspaper with a circulation of 10,000 might charge as little as $250 for a whole page of advertising.

Now we come to you and your magazine. If you decide to solicit advertising, you increase your income rapidly and make it possible to reduce the price you charge readers. If you get enough advertising, you could charge only 50 to 75 cents a copy for your magazine and meet your costs.

Why haven't more of the magazines done that? Don't they know what the score is? Yes, they do. About every six months the *Salt* staff opens up the whole advertising can of worms: shall we change our last vote and take advertising?

Each time the vote is overwhelmingly "no". The majority of the *Salt* staff feels that part of *Salt's* appeal is its clean, uncommercial look, the pages uncluttered with ads. They report comments from local people who say, "It's so nice to open *Salt* and not see any ads, no ads at all."

So the kids have to sell many, many copies of *Salt* in order to clear the same amount of money they would get from a single ad. That's their decision and it will stand, unless some future group overturns it.

Forfire doesn't carry advertising in its pages either (except for free notices about handmade products that can be purchased from people *Foxfire* has interviewed. "Wig" says one reason Foxfire doesn't take advertising is that "we

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FREE CLASSIFIED ADS

The items in the above photographs (described below) are available from Georgia Mountain Arts Products, Inc., Box 67, Tallulah Falls, Georgia 30573. Please add $ .75 per item for handling and postage.

Left: Leo Lion - tan inches tall, gold with yarn mane. $7.00 each

Sock Monkey - sixteen inches tall, brown. $6.00 each

Right: Face Jug - one gallon, dark glaze. $20.00 each

Long Skirt - forty-three inches long, bright colors, reversible, wrap-around, fits size: 9-16. $25.00 each

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Two afghans: both are horizontal stripes of varying widths and lengths. They are made of moth-proof, color-fast, 100% wool yarn (Red Heart knitting worsted), crocheted into a monks' cloth backing. Both are washable.

The first is predominately orange, containing also a good bit of green and lesser amounts of brown and gold. The color pattern is "Autumn Leaves". There is a two-inch fringe around the 69" by 44" piece of work. The price is $75.00.

The second is the "Mexicana" pattern - multicolored and very bright with purples, reds, oranges, blues, greens, and yellows. There is a one-inch fringe around the piece - same dimensions otherwise as the first. Its price is also $75.00.

Available from Mrs. Lester Grist, Kellys Creek Road, Rabun Gap, Georgia 30568.

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Re: Miss Amy Hintz' request for a froe for splitting shakes.

[John Conley will make these (see picture at right) for sale at $15.00 each. Send your order and check to FOXFIRE Magazine, Rabun Gap, Georgia 30568. - Ed.]

Re: Geraldine Brosch's request in the Summer/Fall issue for a "Walking Wheel" or "Great Wheel".

[Harley Thomas makes and sells these for $125.00. However, he will not ship them. The buyer will have to come pick it up. Please reply to the Foxfire Magazine, Rabun Gap, Ga. 30568 if interested.

Re: Mrs. William Glowacki's request for hand-made shuttles.

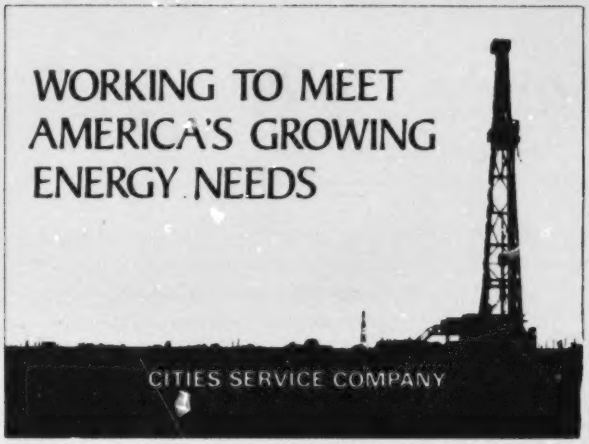
[Claude Darnell will make these for sale at $10.00 each of cedar (see picture at left). Send your order and check to FOXFIRE Magazine, Rabun Gap, Georgia 30568. - Ed.]

Others in the community with items they would like to list here may do so by calling us at 746-2561, or by coming by our offices.

Wanted to Buy

We will be glad to reproduce letters from subscribers who are asking for help in locating either craft items or other objects (such as froes, mallets, looms) peculiar to the Southern Appalachians. If there are readers who can respond to these requests, you can either answer the writer through Foxfire, or write directly to the writer, sending us a copy so we can keep your answer on file for future queries.

Loblolly page of advertising



Brownie's Drive-In *Meet me at Brownie's* Carthage, Texas Phone 693-5366	***Panda Lumber & Hardware Co.*** *330 West Panola* *Carthage, Texas* *Phone 693-3834*

couldn't charge enough locally to cover the cost of the page. The page of advertising should pay for itself plus the cost of publishing a couple of other pages. It's not worth it to local merchants to pay for an ad that is going to be read by *Foxfire* subscribers in California or some other state." (If your circulation is almost entirely local, the situation would be different, however.)

All of the other magazines have followed suit and carry no advertising. Except one. *Loblolly* of Texas chose to sell ads and feels the decision was wise.

"We decided on a limited amount of advertising to underwrite printing costs and to broaden community involvement," says *Loblolly* advisor Lincoln King. "The ads have paid from one-half to two-thirds of our printing costs for each issue.

"It is not too time consuming for a staff member who likes doing it (that's a must). For our summer 1974 issue our new advertising editor, Kay Griffith, reached her target in three afternoons with help on just one of those days.

"While selling ads we point out that it is a good investment. Unlike high school annuals with their very limited adult readership, *Loblolly* reaches mainly adult readers, so that whereas annual ads amount to a donation, our ads will actually help those advertising, as do newspapers.

"The staff decided at an early stage to limit the number of ad pages and to keep them at the back part of the magazine. They felt this would provide the income needed while not disturbing the 'artistic quality' of *Loblolly* itself.

"It's quite a challenge to start off with little or no money and know that equipment must be procured and a printing bill paid. Without lessening our image we were able to do this through the help of selling advertising."

Grants, gifts and other funding

We've spoken of three sources of income for your magazine: 1) income from subscriptions; 2) income from store sales; 3) income from advertising.

These are all marketplace sources, the same sources from which all newspapers and magazines draw their income. If you can make it in the marketplace, great. Money speaks, and each time someone plunks down his money to buy your magazine he's saying, "You're worth it."

So it's a good hardworking feeling to make it that way, the same kind of feeling you got when you earned your first dollar. By gosh you can do it and that dollar proves it.

Most of us would prefer to make it that way, alone, without any help. *Salt,* for example, was fiercely resolved to make its own way, to enter the commercial world and fight for buyer recognition right along with *Time* and *Newsweek* if you please.

But that isn't always possible. Sometimes your market is too limited. Perhaps you live in a small isolated community and can't build your circulation beyond 400 or 500—in fact will be doing well to build it that high. Perhaps your costs are staggering, for no reason that you can control. Perhaps the people in your community must struggle so much to make ends meet that they can't afford extras like a magazine. Or some other perhaps . . . .

You can seek funding outside the marketplace because you are more than a business. Your magazine is a training ground for students, one with deep educational and cultural worth.

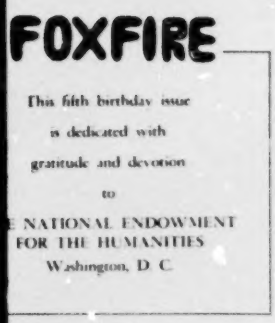
Because of that, you can appeal to private and public funding agencies for help and—with luck—receive it.

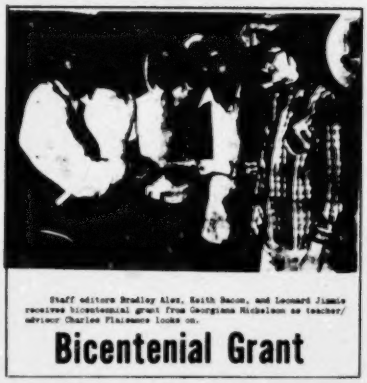
First of all you can appeal to your own school. You can ask for help in purchasing the supplies and equipment you need. The photographic paper and film and cassette tapes you use are classroom supplies as surely as are the textbooks or composition paper or laboratory supplies you use in another classroom. The field trips you take to collect story material are as legitimate field trips as the ones you made to the science museum or to the theatre to see Shakespeare.

It takes a powerful lot of film and photographic paper to train a new student. Chemicals are wasted, cassette tapes spoiled as new students go through the slow and gradual process of learning. Commercial magazines and newspapers would not stand for that kind of loss. But your magazine does, and gladly, so that new kids can learn.

Perhaps your school will understand and help you foot the bill for at least a part of these supplies. A number of school systems have been very generous in this respect, among them Lebanon (Missouri) High School, which purchased a selectric typewriter and supplies for *Bittersweet.*

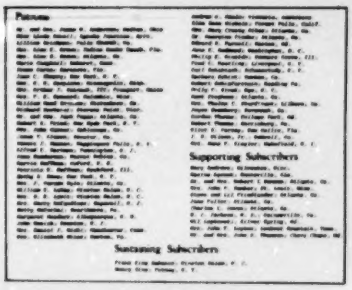
Sometimes you can look beyond your own individual school system to your state department of education for help. The states of Colorado, Hawaii and





Staff editors Bradley Alex, Keith Bacon, and Leonard Jimmie received bicentennial grant from Georgiana Nicholson as teacher/advisor Charles Plaisance looks on.

Bicentenial Grant



Examples of grants or contributions some of the Foxfire magazines have received.

Alaska have lent their financial support to starting and maintaining Foxfire projects within the state. Other states may also.

Federal funds can sometimes be tapped for a project like yours. After three years of a hand to mouth existence, *Foxfire* was at last able to ensure its existence with a $10,000 grant from the federally funded National Endowment for the Humanities. Each of the states have Arts and Humanities Commissions you can consult about grants.

Federal funds are available under the Title III section of the National Education Act which might help your project get a start, or continue its life. Your magazine advisor might want to apply for a federally funded mini-grant to teachers who wish to start innovative projects, and thus help you get started. Some of the projects have gotten needed help from the Bureau of Indian Affairs.

Numbers of the magazines have received American Revolution Bicentennial grants, among them *Foxfire, Nanih Waiya* and *Adobe*. National and state Youth Grants are also available. *Salt* will get a state Youth Grant to train and involve students from all over the state of Maine in a statewide Bicentennial edition of *Salt*.

Private foundations or businesses in your area might also become interested in helping you start and continue to live. As a community based magazine, you aren't likely to draw the help of the large national foundations like Ford Foundation or Rockefeller Foundation, but regional foundations with a regional bias and regional roots could be persuaded to see the worth of what you are doing—and want to help.

These are the big brother helpers when you need funding. You can always go to little brother, your friends and neighbors and civic leaders in your community. Ask them to become patrons of your project with modest contributions of $10, $15 or $25, then print their names in a list of patrons in the back of the magazine.

Possibilities for funding are constantly changing. For specific information and advice on grants currently available in your area, you may wish to consult the publisher of this book, IDEAS, Inc., 1785 Massachusetts Ave., N.W., Washington D.C. 20036.

© Contents Copyright

How do you protect the product you sell—your magazine—so that nobody else can take it away from you, or claim it? You have to *copyright* each issue of the magazine.

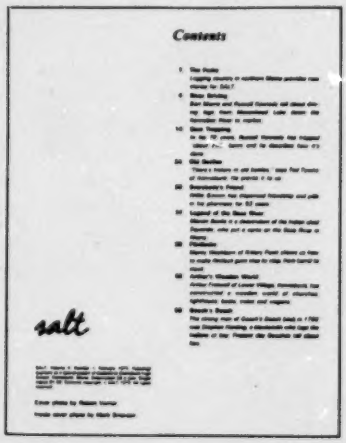
Without that copyright, anyone who wants can use your stories, can even claim to have written them, and there is not a thing in the world you can do about it, except kick yourself. That's exactly what happened to the first two issues of *Foxfire*, which were not copyrighted. Some of the material from the magazine was later published in Atlanta under the byline of a man who had simply stolen it.

So copyright each issue of the magazine. It will cost you $6 and a little time, but it's worth it. Here's how:

1. Print the copyright mark, name of copyright owner and date of publication (month and year) on the title page. This must be done *before* you can copyright. It sounds backwards, but unless you print the notice first, you can't copyright.

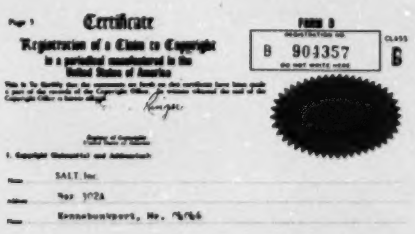
salt

SALT, Volume 2, Number 2, June 1975. Published quarterly as a special project of students at Kennebunk High School, Kennebunk, Maine. Subscription $5 a year. Single copies $1.50. Contents copyright, © SALT, Inc. 1975. All rights reserved. Printed by Star Press, Inc., 1-3 High Street, Kennebunk Maine 04043.


Contents

salt

2. Send copyright form B, two copies of the magazine and $6 to the Library of Congress. Your magazine will automatically be copyrighted.


Certificate

Registration of a Claim to Copyright in a periodical manufactured in the United States of America

FORM B

B 903357

CLASS B

SALT, Inc.

Box 302A

Kennebunkport, Me. 04046

INC.

While we're talking about legal steps that protect you, like copyrighting, let's examine another legal step you might want to take. You may decide to *incorporate* as a non-profit organization.

It makes sense to incorporate for a number of reasons. One of the most important reasons is that this clearly establishes you as a recognized group with undeniable ownership rights to copyright your magazine. You are on much firmer ground as *Adobe, Inc.* than you are as *Adobe*. (The key requirement for copyrighting is that you be a legal "entity". A loosely organized group of students is not recognized as an "entity". A non-profit organization or a school board or an individual has the status of a legal "entity".)

A second good reason for incorporating is that patrons who make contributions to your magazine will be able to receive tax deductions on income tax. Who needs to tell you that you're going to get more contributions if they're tax deductible?

And a third reason for incorporating is to get a second class non-profit bulk permit for mailing, which reduces your mailing costs by a hefty percentage.

Lincoln King of *Loblolly* recently went through incorporation and can give you some pointers:

"To begin incorporation, you must first find a friendly (inexpensive lawyer. Ours charges only for the actual filing and doesn't charge for his time. Your lawyer should be able to advise you on how to proceed.

"The key statement in the articles of incorporation has to do with assets. In the case of dissolution, these must go to a public agency like your high school.

"Once you have incorporated, you can proceed with the following:

1. *Employer ID Number:* Apply to the IRS (Internal Revenue Service) for an Employer Identification Number.

2. *Federal Taxes:* When you have received your Employer Identification Number, request from the IRS Publication 557 which will tell you to apply for Package 1023. Complete package 1023 for exemption from federal taxes. You should then also be placed in a category allowing tax exempt donations to be made to your organization.

3. *State Taxes:* Apply for exemption from state taxes. In our case, this was granted by the Comptroller of Public Accounts.

4. *Mailing Permits:* Post Office Publication 13 reviews mailing permits. You will qualify for second-class privileges. While your request is in the mail, you should be able to use second-class on a pending basis.

After you get your first issue of the magazine out, things will start to pile up all over the place. Letters will start to come. Cassette tapes will stack up. Transcripts will accumulate. Photographs will be everywhere. Negatives will grow. Lists of subscribers will get longer. Bills will come in. Your copyright form will arrive back from Washington. Old stories will sit in a heap. Receipts arrive.

What are you going to do with all that stuff?

The answer is that you're going to have to set up a filing system to take care of it all, and *fast,* before you get buried alive.

Let's break it down into categories:

Circulation Files

Somehow you've got to keep track of all your subscribers. You have to know how much they've paid and how long they're entitled to get a magazine. We'll describe several systems that you might want to consider adopting or modifying.

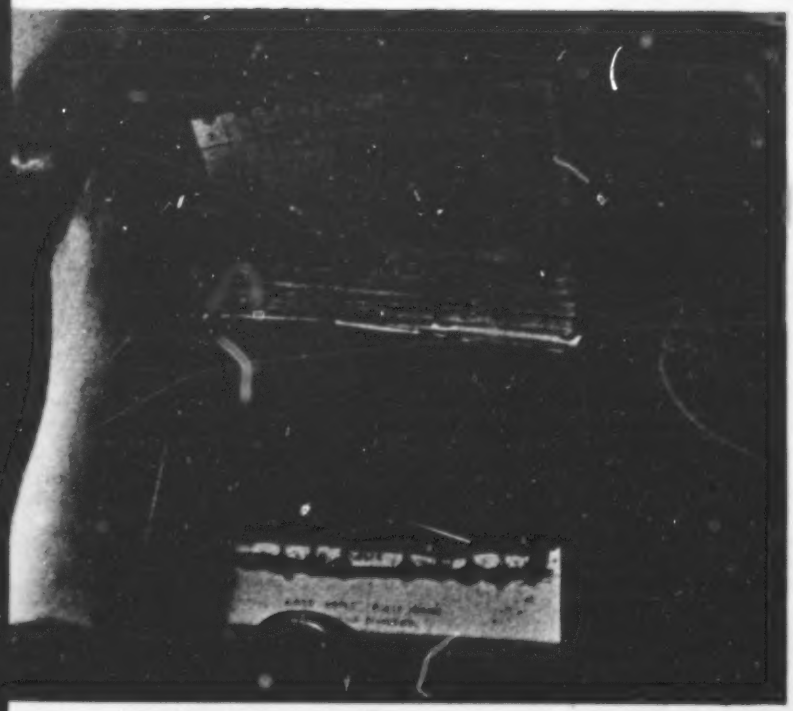
Whatever system you use, base it on zip codes to save time and trouble when you mail. You have to sort and send together all magazines going to each zip code. It's easier if your circulation cards are set up that way, too.

Foxfire uses 3 x 5 cards for each subscriber filed alphabetically within the zip code. At the bottom of the card, the person who handles the subscription writes the starting date (S-26 means start with the 26th issue of *Foxfire*) and the expiration date (E-29 means expires after the 29th issue).

Salt uses 4 by 6 cards that are punched each time an issue is mailed. The janitors love it. The top of the card is divided into squares marked for each issue the subscriber should get and the system makes it easy to spot a card that has not been punched (no magazine sent?) Then an investigation is begun, starting with the person who handled the subscription. That's why the *Salt* staff member handling the subscription is asked to put his or her name on the card. With 76 kids handling subscriptions, it's important to know who can explain the details.

Time Magazine stores its subscription information right on the address label, a temptingly simple solution. The address label bears the expiration date right beneath the name and address. The only hitch might be in chasing down errors, especially in an operation where many different people handle subscriptions.

If a subscriber writes to say, "I just got a notice that my subscription has expired and I haven't even received my first copy of the magazine. Something is DRASTICALLY wrong!" then what do you do? With only an address label



Salt's circulation cards are punched each time an issue is mailed. The janitors love it. (Salt photo by Anne Gorham).

system, you can't look back to his card, find that the subscription was taken by Suellen Simpson only ten days ago (Paid $5, 9-5-75, Suellen Simpson) and agree that he's right. Somebody must have sent him an expiration letter by mistake.

Correspondence Files

You'll get a steadily increasing amount of mail. It's best not to file it in the wastebasket after taking care of it. You may need to refer back to it later.

At first, *Foxfire* simply set up alphabetized correspondence folders. You may want to do that, too. However, in time you may wish to switch to *Foxfire's* present system of filing year by year. Staff members say they don't have to wade through nearly as much stuff to find what they want with this system.

Foxfire and *Salt* break correspondence into categories and then file alphabetically within the category. All correspondence and bills dealing with store sales are filed separately, with each store having its own folder.

Other categories are: 1) letters dealing with subscriptions; 2) letters suggesting stories or contacts; 3) letters asking members of the group to speak (as before Rotary Club or a teacher's group); 4) letters reacting to stories that might be published in a section of the magazine; 5) letters requesting favors or information ("Where can we get the rawhide to make a pair of snowshoes following your directions in the last issue of *Salt?*).

One letter might fall into two categories. It might ask for a renewal and then express an opinion on a story in the last issue. Then the person filling the letter has to decide where it's most important to have that letter, unless the magazine has a complicated cross indexing system for correspondence, which few magazines have time to do. *Foxfire* photocopies the letter and files it in two places when it seems important to have it in both places.

The person answering the letter indicates right on the letter what he or she has done. "Answered 7-6-75, Paul Jackson. Subscription card made out, magazine mailed."

Tapes, Transcripts, Negatives, Contact Prints, Photos

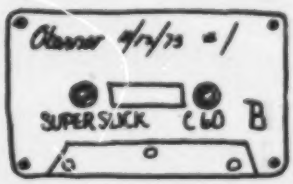
Work out a system for numbering your tapes. Every tape should be numbered as it comes in and everything that has to do with that tape or that interview should have the same number on it.

A system of numbering suggested by folklorist Sandy Ives is described in detail in the transcribing section on page 76, along with index files and cross index files so that you can find interview material both by number and by subject matter.

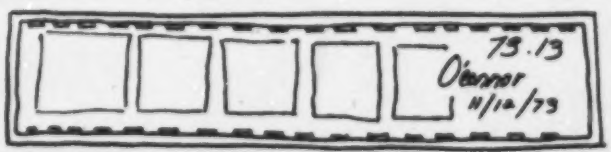
Tapes can then be filed by number, transcripts filed by number, negatives filed by number in a Patterson negative file (or in plastic negative pages in a loose leaf notebook) and contact prints by number, either in the negative file or separately, as *Salt* has decided to do in order to save wear and tear on negatives.

Below are examples of how the numbering system suggested by Sandy Ives would be used for tapes, negatives and interview forms.

TAPE



NEGATIVES IN GLACENE ENVELOPE

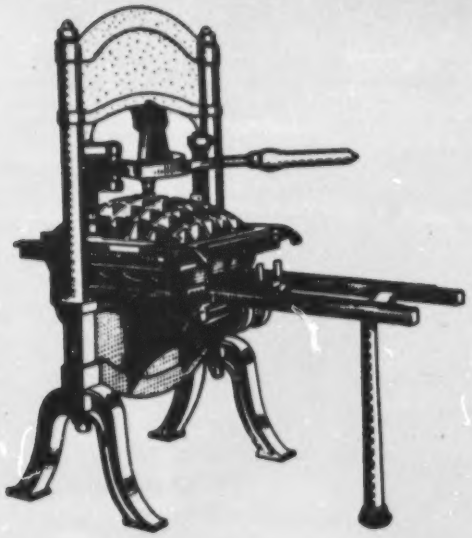


TRANSCRIPT

Tape 73.13 pg.1
Interview with John O'Connor
Nov. 12, 1973
Interviewer: Thurlow Blankenship

B: Thurlow Blankenship
C: John O'Connor

Cost of printing



Let's spend some time talking about printers. Your largest single cost will be your printing bill and it's worthwhile to know how your bill is computed.

The cost of printing your magazine can be driven up or down by a group of factors that you control:

1. How many pages are you printing and what size are the pages? Labor costs and paper costs increase as you print more pages or as you print bigger pages.

Get a per page breakdown of cost on your magazine so that you will know exactly how much more it is going to cost you if you increase the size of one issue from 60 pages to 72.

2. What kind of paper are you using? You can select an expensive paper or a cheap one. Paper is sold with a wide range of price tags that depend on finish, content and weight. Shop around for paper.

3. How many photographs or half-tones are you using? If you use a large number of photographs, you drive up the labor and materials cost of printing your magazine.

4. How many copies are you having printed? The first 500 are the most expensive, because the labor cost for preparing the magazine to go to press is the same for 500 as for 5,000. The second 500 will cost less than the first 500, just as the second and third thousand copies will cost increasingly less per copy. So if you can build up your circulation and store sales, you will decrease your per copy cost of producing the magazine.

5. Have you wasted paper by printing an uneconomical number of pages? Your magazine is printed in sections that are called signatures. Let's say your printer is going to use 8-page signatures. That means that the most economical number of pages for you to print is a number divisible by 8. So 72 pages makes economic sense, but 73 doesn't. Your paper costs for 73 pages will be the same as for 80 pages.

6. Are you having your magazine typeset by the printer or are you setting it yourself on a typewriter? The cost of typesetting will be added to your bill.

7. Does your magazine come in to the printer camera ready or must the printer perform some additional work before he can photograph each page? Will he have to make photographic windows for you or figure the percentage reductions for your photographs? Any of these services will cost you extra money.

It's a good idea to shop around for a printer. Ask for bids from several printers based on an estimated number of pages and photos. Tell each printer to give you a price for 60 pages (as an example) with a page size of 8½ by 11 inches and 50 half-tones—or whatever your closest guess is on the number of pages and photos. (Then ask the printer you choose how to cut costs.)

Get a firm commitment on the length of time it will take to print the magazine. Several magazines have had disastrous experiences with printers taking two and three months. Find a printer who will promise to do your magazine in a reasonable length of time, let's say three to four weeks at the most.

Kil-Kaas-Git drew up a contract after problems over printing time. Usually a commitment in writing from your printer (a letter to the magazine) about price and length of time for printing is sufficient, however.

Date_____

The printer, _____, promises to complete the Kil-Kaas-Git magazine four weeks after receiving the final lay-out, unless terms are discussed prior to contract.
If this is not done, Kil-Kaas-Git will pay ten per cent less for each four days delay.

The printer promises to complete Kil-Kaas Git magazine following the specified directions of the Kil-Kaas-Git staff (i.e., color, weight, and kind of paper; lay-out).

Kil-Kaas-Git staff promises to provide the printer with a photo-ready lay-out on blue line graph paper (8 1/2" X 11").

Kil-Kaas-Git staff promises to provide lineshots and photos numbered continuously from beginning to the end of the magazine.

Printer _____

_____ (title)

Kil-Kaas-Git _____

_____ (title)

A survey of magazine printing costs produced some figures which you might find useful as you begin to get estimates for your own printing costs. In comparing the prices, note that some of the magazines print more pages and use more halftones than others. The information on the left will tell you how much each magazine gets for its money, although it won't tell you the kind of workmanship it gets, of course. You'll have to look at a copy of the magazine itself to judge the workmanship of each printer. (Survey by IDEAS, Inc.)

Magazine	Printer	Cost	
ADOBE	Ye olde Print Shoppe	$. 83	per copy
		1500	copies
typeset camera ready	Alamosa, Colorado	$1245.	total
ALL-AH-WEE	St. Thomas Graphics	$ .74	per copy
68 pages 7 x 11 50 halftones camera ready	34 Norre Gade King's Quarter Charlotte Amalie St. Thomas, V.I. 809-774-8280	2000 $1480	copies total
BITTERSWEET	Master Printers	$ .57	per copy
66 pages 8½ x 11 68 halftones camera ready 4 color cover	1665 St. Louis St. Springfield, Mo. 65802 417-862-6031	3500 $2000	copies total
CITYSCAPE	Yancy Printers	$1.00	per copy
70 pages 8½ x 11 65 halftones typeset	5531 Illinois Ave. Washington, D.C. 202-723-4806	1500 $1500.	copies total
DOVETAIL	Mission Valley News	$ .90	per copy
64 pages 6 x 9 46 halftones camera ready	St. Ignatius, Montana 59865	1000 $ 900.	copies total

FOXFIRE	Williams Publishing Co.	$ .71	per copy
80 pages 7 x 10 90 halftones camera ready	1240 Spring St., NW Atlanta, Ga. 30309 404-875-6611	7500 $5360	copies total
GUARIQUEN 64 pages 8 x 9½ 75 halftones camera ready typeset	Offset Cibao Eladio Victoria 82 Santiago, R.D. 582-1089	$ .67 2000 $1350	per copy copies total
SALT 64 pages 7¾ x 11 77 halftones typeset camera ready	Star Press One High Street Kennebunk, Maine 04043 207-985-2961	$ .60 3000 $1802	per copy copies total
TSA' ASZI' 72 pages 7 x 10 72 halftones typeset	St. Michael's Press St. Michael's Mission St. Michael's, Arizona 602-871-4171	$1.06 1200 $1275	per copy copies total

Some final words on money.

When that subscription money begins to come, remember that it is in payment for *four* magazines, not just one. If you use all your subscription money to pay your first printing bill, you have to find a way to raise money for three more issues that you owe those people who subscribed. You would have to double the number of subscribers to pay the next bill and gain that many subscribers again for the third and then for the fourth issue printing bill.

Be tight fisted with your money at first, a penny pinching Scrooge. Buy only the essentials, like film and tape and photographic paper. Don't spend your money on expensive office supplies or equipment. Make do. Improvise. Beg. Borrow. Stop just short of stealing.

You've got a rough road ahead of you, getting a new business started. Many a business has failed because it blew too much money in the beginning. Don't do that. Be tough, be shrewd, and have courage.

And you're something more . . .

You are, of course, more than a product on a shelf. More than a jar of peanut butter. More than a business. More than the dollar it takes to buy what you do.

You and your magazine are a search party looking for the mystery and meaning in your own familiar world. In your worst moments you will be tricked by what seems commonplace: "just a yucca plant" or "just a lobster boat" or "just the old fellow down the street" or "just an empty mountain".

In your best moments you will stand in awe and make others stand in awe: "this is a yuca plant" or "this is a lobster boat" or "this is the fellow down the street" or "this is an unspoiled mountain." In your best moments you will register like damp sand the tracks of the life that throbs around you, and people will know from looking at your pages that something live is passing by.

And it is then that you become what you are, the proud link between the past and the future.

Salt photo left by Mark Emerson

For hundreds of students who know Aunt Arie Carpenter through the pages of Foxfire, she has come to represent the real experiences that await them as they search for magazine stories in the real world of their own communities. That's what this book is all about. It was written to help you explore how to bring journalism to bear on your own culture. And as you explore, perhaps you'll place a higher value on what's around you, and on yourself.